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Why Members of the American Federation of Musicians Are Not Working for Television and Frequency Modulation Radio

By JAMES C. PETRILLO

President, American Federation of Musicians

IN February, 1945, the International Executive Board ruled that members of the American Federation of Musicians shall not play for Television in any form until further notice.

I believe it necessary to give an explanation of the Executive Board's action:

The introduction and development of Television presents the same threat to employment of musicians as did the change from silent to sound movies. As Television progresses from one stage to another, it is apparent that movies will play a great part in its future, and that it is possible to produce the majority of Television programs in "canned" form, thus eliminating all radio employment. You all know, through bitter experience, that when the Vitaphone and Movietone were installed in the theatres of the United States and Canada, we lost the employment of 18,000 musicians almost overnight.

The American Federation of Musicians is determined to avoid a repetition of that tragic experience, and until we find out exactly where we stand (by that, I mean whether Television is to destroy our employment in radio, or whether it is going to put men to work, or other means found whereby our employment opportunities will not be lost), we are not going to render services in the making of Television.

Let us speak frankly. When we lost the employment of 18,000 men in the theatres, did the theatrical interests or anyone else worry? Of course not. What happened to the musicians who were in the pit and who have now disappeared because of a new invention? Thousands of them embalmed their instruments and sought other occupations; hundreds could find no other suitable employment; others went into less remunerative employment; and many, to their great sorrow and grief, were unable to follow the profession of music ever after. I can think of no industry that has made more money than the moving picture industry in the past few years. Have they put any more men to work? They have not. They told us then, what the radio people are telling us now—"When we build our large theatres, we will put more men to work." Well! They built their large theatres, and we have fewer men working in the theatres today than at any time in the history of motion picture theatres. The radio people say—"If we make money, you will make money." This is the same language that the theatre people used. We have been fooled so many times

and misled by the employers so many times by their saying that every new invention would help us, that if we permit ourselves to fall in line again with that kind of talk, we deserve the consequences. However, the musicians of the United States and Canada have seen the light, and they understand that the action taken by the International Executive Board is a wise one.

Television in many respects is similar to moving pictures. Executives of broadcasting and picture in-

musicians for so long that they still think we are not serious in our demands for better working conditions. Well, I can say with all the sincerity that I possess that we will never stop fighting until we are given proper recognition, the same as all other workers in the United States and Canada, who are not criticized as much as we are in their attempts to improve their living standards. The only difference between the other workers and the musicians, is that we make our living by playing in-

All Network Broadcasting Contracts for Our Members, Other Than Staff Orchestras and Staff Leaders, Must Be Approved by the Federation.

On April 5, 1946, the following telegram was sent to those locals in whose jurisdiction network broadcasts now originate, also to the Musical Directors and Booking Agencies engaged in network broadcasting:

Quote

UPON RECEIPT OF THIS TELEGRAM YOU ARE HEREWITH DIRECTED THAT IN THE FUTURE, ALL CONTRACTS OR RENEWALS OF CURRENT CONTRACTS, FOR THE SERVICES OF MEMBERS OF THE FEDERATION FOR BROADCASTING PURPOSES OTHER THAN STAFF ORCHESTRAS AND STAFF LEADERS, MUST BE APPROVED BY THE FEDERATION. THIS INCLUDES SINGLE INSTRUMENTALISTS, TRIOS AND ALL TYPES OF INSTRUMENTAL COMBINATIONS, GROUPS, ORCHESTRAS, BANDS AND LEADERS.

JAMES C. PETRILLO, President,
American Federation of Musicians.

Unquote

industries are holding conferences as to the use of moving pictures in Television. Of course the American Federation of Musicians cannot permit any moving pictures made with the services of our members, for theatres, to be used for Television.

Television is not going to grow at the expense of the musicians. As Television grows, the musician is going to grow with it, or we are not going to assist in its development. The sooner our critics—I should say our "severe" critics—understand that musicians, who have been exploited for years, studied their instruments for a livelihood and not just to play for the love of it, the better off we will all be.

The employers have exploited the

instruments, but when it is all said and done, our problems are practically the same. There is no greater cause on earth than to fight for your livelihood, and for those who are dependent upon you.

Frequency Modulation (F.M.) Replaces Amplitude Modulation (A.M.), or Standard Broadcasting

Amplitude Modulation (A.M.), or Standard Broadcasting, is radio in its present form. Frequency Modulation (F.M.) is the successor to A.M., and while very similar, it has many advantages over A.M. The Federal Communications Commission at one time ruled that broadcasters were not permitted to use the same program on A.M. and F.M. Stations.

Later, this same Commission reversed itself, and it is now possible to send the same program over both types of broadcasting stations. However, the American Federation of Musicians, unlike the Federal Communications Commission, did not change its mind, and we refused to render services for both A.M. and F.M. broadcasting. Immediately a howl went up from all the stations, as well as the Federal Communications Commission, that we were retarding progress and hindering the development of Frequency Modulation. Here we found ourselves in a position of adhering to an original ruling made by the Federal Communications Commission, and, as I said before, the Federal Communications Commission changed its mind, then found fault with us for not agreeing with their later decision. However, at the present moment our ruling still stands, and we cannot permit the services of our members for both types of transmitters for one fee. The Federation was in a just position all the time, because Frequency Modulation employs separate announcers and engineers to do Frequency Modulation only. Why should they not employ musicians in the same manner? In other words, what the radio people want at this time is to use musicians on Amplitude Modulation, which is the present status of radio, and transfer the same programs over Frequency Modulation without any extra charge or extra men. This we maintain is a dual job for one scale, and I think the position of the International Executive Board, in making the ruling they did, is sound, until such time as the radio people have something better to offer, or can convince us that we are wrong. So far they have not done so.

While I am at it, let me say that no organization did more to build radio until it got on its feet than did the American Federation of Musicians. At the inception of radio great numbers of musicians worked without any pay. They certainly did a whole lot to build radio without any expense to the wealthy owners of the broadcasting industry, a two-hundred-million-dollar-a-year business. Did the musicians get credit for that work? You know the answer as well as I. So now we take the position that if they want to build Frequency Modulation instead of Amplitude Modulation, to further increase their two-hundred-million-dollar-a-year business, increased employment of musicians is only fair and just. I think a two-hundred-million-dollar-a-year business certainly must be on its feet by this time.

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CONNECTICUT CONFERENCE

To All Connecticut Locals
Greetings: The "Spring" meeting of the Connecticut Conference of Musicians will be called to order at the Petrose Hotel, Pratt Street, in Meriden, Conn., on May 5th, 1946, at 11:00 A. M. Delegates are requested to send at least three days' advance notice of attendance.

HARRY L. BESSON,
Secretary-Treasurer, Local 234.

ILLINOIS CONFERENCE

The 28th semi-annual meeting of Illinois Conference of Musicians will be held at Collinsville, Illinois, on Sunday, April 28th, instead of April 21st, as previously planned. Meeting was changed due to Easter falling on the 21st.
Meeting will be held at Evergreen Gardens, Collinsville and Edwardsville have joined together as hosts of this Conference.

PERCY G. SNOW, President;
GEORGE W. PRITCHARD,
Secretary.

SOUTHERN CONFERENCE

The Southern Conference of Locals of the A. F. of M. will hold its annual meeting at the Princess Martha Hotel, St. Petersburg, Florida, June 1st and 2nd.
The meeting will be called to order by President Stokes at 2:00 P. M., June 1st. All delegates and friends are urged to attend.

HERMAN STEINICHEN, Secretary,
Southern Conference of Locals.

DEFAULTERS

- The following are in default of payment to members of the A. F. of M.:
Billy Riley, Shreveport, La.
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- 400 Club, Wally George, Operator, Sikeston, Mo., \$707.40
- Manhattan Club, George Jones, Proprietor, Troy, N. Y., \$225.00.

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Jess Miller, member of Locals 542, Flint, Mich., and 579, Jackson, Miss.

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and since that date has been filling a schedule of concerts in Vienna, Paris, Helsinki, Stockholm, Copenhagen, Prague and Madrid. Leonard Bernstein will conduct six concerts with the London Philharmonic Orchestra during the last three weeks in June, presenting four different programs, each including a work by a contemporary American or British composer. He is also to be guest conductor at the music festival to be held in May and June in Prague, to which the pianists Eugene List and Rudolf Firkusny and the violinist Carroll Glenn are also to contribute their talents. Mr. and Mrs. Robert Casadesu will be in France this Summer where they will open the long-closed music school at Fontainebleau. Samuel Dushkin, the violinist, will play in Paris and in Scandinavia. This phenomenon of musicians trekking from America to Europe rather than from Europe to America presages a new balance of power, not in politics, but in a far more fundamental field. It means, in short, that America has graduated from the materialistic preoccupations of her pioneer days and is ready to emerge as a nation able both to foster and disseminate musical art.

Boston

SAMUEL BARBER'S new Concerto for Violoncello and Orchestra, Opus 22nd, was given its first performance by the Boston Symphony Orchestra on April 5th, with Raya Garbousova soloist. Completed on November 27, 1945, Barber's first concerto for this instrument boasts a melodiousness and clarity which marks a forward step in his creative development.

New York

GRUENBERG'S Violin Concerto was given its first performance in New York when it was played on April 3rd by the New York Philharmonic-Symphony Orchestra at a special Pension Fund Concert with Jascha Heifetz soloist and Artur Rodzinski conductor. On the Saturday previous another New York premiere occurred, that of Lionel Barrymore's "Partita", of which the composer writes, "I have always had a great love for pre-classical music. Bach and Handel fascinated me just as much as the classical or romantic masters. But there is a difference between loving and writing a kind of music. In the Partita, I tried to approach the style and musical language of the early 18th century. I know now that this was a tremendous undertaking, and I know that this can never be entirely successful. But the experiment made me very happy and I look at this work just as a gesture of admiration and devotion to the great masters, Bach and Handel. . . . Ever since completing the work, I haven't dared to listen to any Bach or Handel. I am afraid my score will wander into the fire. And when I see the orchestral scores of these masters I often wonder what they would have written if they had had our great symphony orchestras." One of the events of the present Philharmonic's season was the unexpected appearance on the podium, on December 8th, of the newly appointed assistant conductor, Walter Hendl. On the morning of that day Rodzinski was taken ill, and Hendl took over the morning rehearsal at ten minutes' notice. That evening he was able to conduct with authority and sensitivity the exacting program consisting of the Overture and Scherzo from "A Midsummer Night's Dream", by Mendelssohn, Schubert's great C major Symphony and the Rachmaninoff Second Piano Concerto in which Gyorgy Sandor was soloist. Said Noel Straus, in the *New York Times*, "Mr. Hendl directed the lengthy and exacting program in a serious, intelligent and creditable manner." This young man—he is twenty-nine years old—has already made his mark

in three fields, as a composer (his score for the folk-play "Dark of the Moon" has attracted attention to this ability), as a conductor and as a pianist. A native of West New York, New Jersey, he began his first serious piano studies with Clarence Adler and at eighteen won the New Jersey State Music Contest sponsored by the Griffith Foundation. Awarded a piano scholarship at the Curtis Institute of Music in Philadelphia he studied piano there with David Saperton and conducting under Fritz Reiner. Then for three years he was a member of the faculty of Sarah Lawrence College.



WALTER HENDL

In the Berkshires at Tanglewood he studied conducting with Serge Koussevitzky and, at the Festival there, played the piano in the world premiere of Martinu's Piano Quartet and conducted several concerts.

In the Autumn of 1942 he entered the Service as a member of the Army Air Force Ferry Command, Stationed at Wilmington, Delaware, he organized an Army dance band, "The Jive Bombers", conducted it and made several orchestral arrangements for it. During training he incurred a back injury, and the doubt he harbored of his ever being able to re-assume his career as pianist and conductor sunk him into depression, a state from which he was rescued by a Red Cross worker, Mrs. Francis McFarlan, who discovered the cause of his despondency and saw to it that he was granted permission to accept a professional contract while still in the Army hospital. This task was writing the music for "Dark of the Moon". So grateful was he for this assistance that since his discharge he has frequently visited service hospitals to play and teach, but chiefly to inspire wounded veterans by the story of his own "come-back".

The year 1945 was a particularly happy one for Mr. Hendl. In July he conducted the Boston "Pop" Orchestra. Later that Summer he was piano soloist under Leon Barzin in a "Treasury of Music" program over WQXR and with the Columbia Broadcasting Symphony under Fritz Reiner. Also during this Summer he married Newby Williams, actress and writer of poetry. Then on November 20th he was appointed assistant conductor of the New York Philharmonic-Symphony and within two weeks was actually conducting a subscription concert.

On January 3, 1946, Mr. Hendl made another "debut" with the Philharmonic, this time as pianist, when he appeared as soloist in the Gershwin Piano Concerto in F. Although his increasingly crowded schedule of musical engagements has left him little time for composition, Mr. Hendl has completed his first symphonic work, "Show Piece for Orchestra".

(Continued on Page 812)

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- CLARINET POLKA
- CLICK OF THE CASTANETS
- COPENHAGEN
- COWCOW BOOGIE
- DADDY
- DALLAS BLUES
- DANCE WITH THE DOLLY
- *DARDANELLA
- DARK EYES
- *DARKTOWN STRUTTERS' BALL
- *DEAR OLD SOUTHLAND
- DEVIL SAY DOWN AND CRIED
- *DIANE
- *DIGA DIGA DOO
- *DINAH
- *DO YOU EVER THINK OF ME?
- EASTER PARADE
- ESTRELLITA (Beguine)
- EVERYBODY STEP
- EXACTLY LIKE YOU
- *FAREWELL BLUES
- FLYING HOME
- *FOR ME AND MY GAL
- *GIRL OF MY DREAMS
- *GOODNIGHT SWEETHEART
- *HAWAIIAN WAR CHANT
- HAYFOOT STRAWFOOT
- HEAT WAVE
- HESITATION BLUES
- HODGE PODGE
- *HOT LIPS
- HOW DEEP IS THE OCEAN?
- HOW MANY TIMES
- *HOW'M I DOIN'
- I AIN'T GOT NOBODY
- *I CAN'T GIVE YOU ANYTHING BUT LOVE
- I NEVER KNEW
- I'D CLIMB THE HIGHEST MOUNTAIN
- *I SURRENDER, DEAR
- IF I HAD MY WAY
- *IF I HAD YOU
- IF YOU KNEW SUSIE
- I'LL GET BY
- *I'LL SEE YOU IN MY DREAMS
- I'M BEGINNING TO SEE THE LIGHT
- I'M CONFESSIN' THAT I LOVE YOU
- *I'M GETTING SENTIMENTAL OVER YOU
- I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN
- INDIANA
- *IN A SENTIMENTAL MOOD
- IN THE SHADE OF THE OLD APPLE TREE
- *IT DON'T MEAN A THING
- IT'S A SIN TO TELL A LIE
- *JEALOUS
- JINGLE BELLS
- JUMP STEADY
- *JUMPIN' AT THE WOODSIDE
- KERRY DANCE
- *KNOCK ME A KISS
- LA CUCARACHA
- LA CUMPARSITA
- LA GOLONDRINA (Beguine)
- LADY OF THE EVENING
- LET ME CALL YOU SWEETHEART
- LET ME OFF UPTOWN
- LITTLE BROWN JUG
- LOVE, YOUR SPELL IS EVERYWHERE
- MADELON
- MANDY
- MAPLE LEAF RAG
- *MARGIE
- MARIE
- MANTHA
- MARTHA POLKA
- ME AND MY SHADOW
- MELANCHOLY BABY
- MEMORIES OF YOU
- MERRY WIDOW (Waltz)
- *MEXICAN HAY DANCE
- MILENBURG JOYS
- MISS ANABELLE LEE
- MISSISSIPPI MUD
- MISTER FIVE BY FIVE
- *MISTER GHOST GOES TO TOWN
- *MOOD INDIGO
- *MOONGLOW
- MOON MIST
- MOON NOCTURNE
- *MORE THAN YOU KNOW
- MUSKRAT RAMBLE
- *MY BLUE HEAVEN
- MY BUDDY
- MY GAL SAL
- MY GUY'S COME BACK
- MY MOM
- MY TANE
- *NOBODY'S SWEETHEART
- OBJECT OF MY AFFECTION
- OH, HOW I MISS YOU TONIGHT
- OH, MARIE
- OH, YOU BEAUTIFUL DOLL
- OLD SPINNING WHEEL
- OLD-TIME WALTZ MEDLEY
- ON THE BANKS OF THE WABASH
- ON THE SUNNY SIDE OF THE STREET
- ONE NIGHT OF LOVE
- *ONE O'CLOCK JUMP
- ONE SWEET LETTER FROM YOU
- *ORGAN GRINDER'S SWING
- PERDIDO
- PICCOLO PETE
- POLONAISE IN BOOGIE
- PRETTY GIRL IS LIKE A MELODY
- PUT ON YOUR OLD GRAY BONNET
- PUT THAT RING ON MY FINGER
- QUICK, WATSON, THE RHYTHM
- RAINCHECK
- RED WING
- REMEMBER
- RHYTHM DOCTOR MAN
- RHUMBOOGIE
- RIDE ON
- RIGAMAROLE
- ROMANCE
- *ROSE ROOM
- ROSETTA
- *RUNNIN' WILD
- RUSSIAN LULLABY
- *SAINT JAMES INFIRMARY
- SAY IT ISN'T SO
- SAY IT WITH MUSIC
- SCHOOL DAYS
- SCRUB ME MAMA (With a Boogie Beat)
- SENT FOR YOU YESTERDAY
- *SHEIK OF ARABY
- S-H-I-N-E
- *SHOE SHINE BOY
- *SHOULD I
- SIDEWALKS OF NEW YORK
- KING, IT'S GOOD FOR YOU
- *SLEEPY TIME GAL
- SMILES
- *SMOKE RINGS
- *SOLITUDE
- *SOMEBODY STOLE MY GAL
- SONG IS ENDED, THE
- SONG OF INDIA
- SONG OF THE VOLGA BOATMEN
- *SOPHISTICATED LADY
- *SOPHISTICATED SWING
- *STAR DUST
- *STOMPIN' AT THE SAVOY
- STOMPPOLOGY
- *STORMY WEATHER
- SUNBONNET SUE
- SWAMP FIRE
- SWEET GEORGIA BROWN
- SWEET SUE—JUST YOU
- TAKE THE "A" TRAIN
- TALES FROM THE VIENNA WOODS
- THAT'S A PLENTY
- THERE IS A TAVERN IN THE TOWN
- THESE FOOLISH THINGS REMIND ME OF YOU
- THINGS AIN'T WHAT THEY USED TO BE
- *TIGER RAG
- TILL WE MEET AGAIN
- *TIME ON MY HANDS
- TONY'S WIFE
- TWELFTH STREET RAG
- *TWO O'CLOCK JUMP
- UNDECIDED
- *VILIA
- *WABASH BLUES
- *WANG WANG BLUES
- *WAY DOWN YONDER IN NEW ORLEANS
- WEARY BLUES
- WELL, ALL RIGHT
- WHAT'LL I DO
- WHEN A GYPSY MAKES HIS VIOLIN CRY
- WHEN I LOST YOU
- *WHEN IT'S SLEEPY TIME DOWN SOUTH
- WHEN JOHNNY COMES MARCHING HOME
- WHEN THE MIDNIGHT CROO CROO LEAVES FOR ALABAMA
- WHEN THE RED, RED ROBIN COMES BOBBIN' ALONG
- WHEN YOU AND I WERE YOUNG, MAGGIE
- *WHEN MY SUGAR WALKS DOWN THE STREET
- *WHISPERING
- WHITE CHRISTMAS
- *WHITE HEAT
- *WHO'S SORRY NOW?
- WOODCHOPPER'S BALL
- WOODSHEDDIN' WITH WOODY
- YARD BIRD SHUFFLE
- YEARNING
- YOU'D BE SURPRISED
- YOU'VE GOT ME CRYING AGAIN

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- BETWEEN THE DEVIL AND THE DEEP BLUE SEA
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- DIGA DIGA DOO
- DINAH
- FAREWELL BLUES
- I CAN'T GIVE YOU ANYTHING BUT LOVE
- I'M GETTIN' SENTIMENTAL OVER YOU
- I SURRENDER, DEAR
- JEALOUS
- JUST A GIRL THAT MEN FORGET
- JUST TRY TO PICTURE ME BACK HOME IN TENNESSEE
- MARGIE
- MOOD INDIGO
- MOONGLOW
- MY HONEY'S LOVIN' ARMS
- NOBODY'S SWEETHEART
- ROSE OF THE RIO GRANDE
- SHOE SHINE BOY
- SOPHISTICATED LADY
- STAR DUST
- STORMY WEATHER
- SWEET LORENAE
- THE SHEIK OF ARABY
- WHEN MY SUGAR WALKS DOWN THE STREET

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Symphony Orchestras

(Continued from Page Four)

Spring Series

A SEVEN-WEEK series of Spring concerts by seventy members of the New York Philharmonic-Symphony Orchestra, sponsored by a group of private citizens interested in the promotion of music in New York, is to be offered residents of that city from May 4th through June 22nd. Modeled after the successful Boston "Pop" concerts, the concerts will be given to audiences many members of which will be seated around tables installed in two tiers of boxes in Carnegie Hall. Refreshments will be served before the performance and during the two intermissions. For listeners who wish to eat and drink while the concert is in progress, tables and chairs will be set up in the art gallery and bar, where the music—both the standard symphonic repertoire and light classic "pop" music—will be piped in.

Season 1946-47

AMONG the list of outstanding artists to be engaged for the next regular season, by the New York Philharmonic-Symphony Orchestra, is Jacques Thibaud, French violinist, who has not played in this country since 1932. As previously announced Artur Rodzinski will return for the fourth year as musical director, and four guest conductors have been engaged: Bruno Walter, Leopold Stokowski, George Szell and Charles Muench. The latter, director of the Paris Conservatoire Orchestra, has never before visited this country.

The regular season of twenty-eight subscription weeks will be given followed by a month's Spring tour. There will be six Young People's Concerts under Rudolph Ganz.

To the Air Force

MARC BLITZSTEIN'S symphony, "The Airborne", officially dedicated to the Eighth Air Force, received its world pre-

miere at the two final concerts of the New York City Symphony Orchestra, under Leonard Bernstein, April 1st and 2nd. Participating in the performance were Orson Welles, narrator; Charles Holland, tenor; Walter Scheff, baritone, and the Collegiate Choral. Mr. Scheff, recently discharged from the Navy, is a concert singer and a crooner. The symphony requires a singer of both talents.

Lewisohn Stadium

FOR the first time in its history, season subscriptions are to be offered for sale by the Lewisohn Stadium. Costing \$60.00 for the entire forty concerts the buyers will be assured four advantages: seats in a reserved section in the central arena just back of the tables, entrance by a special gate; use of comfortable arm-chairs instead of the usual armless ones; and the privilege of attending two rehearsals during the season.

Five distinguished conductors are to occupy the podium. George Szell, new

musical director of the Cleveland Orchestra; Pierre Monteux of the San Francisco Symphony Orchestra; Efreim Kurtz of the Kansas City Philharmonic; Alexander Smallens, Stadium conductor for several years, and Artur Rodzinski, musical director of the New York Philharmonic-Symphony Orchestra, the latter opening the series on June 17th.

Philadelphia

AN all-Tchaikovsky program and an all-Wagner program marked the last week of March in the Philadelphia Orchestra's current concert season. In the former, Bronislaw Huberman played the Tchaikovsky Concerto for Violin and Orchestra in D major, and in the latter Helen Traubel sang various Wagnerian arias. Mr. Huberman, refugee Polish violinist, is the founder of the Palestine Symphony Orchestra composed mostly of Jewish musicians who had lost their positions in European orchestras. He had not been

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When its regular Philadelphia season comes to a close on April 27th the Philadelphia Orchestra will embark on a trans-continental tour extending through May and early June. In this series it will travel as far South as New Orleans and as far West as Vancouver, B. C., being the first major symphony orchestra to make an appearance in many of the cities to be visited. A few of these cities are Saginaw (Michigan), East Lansing (Michigan), Birmingham (Alabama), Atlanta (Georgia), Fort Worth (Texas), Phoenix (Arizona), Sacramento (California), Davenport (Iowa), and Lafayette (Indiana).

The Guild for Contemporary Music brought its first season to a close with a concert at the Philadelphia Art Alliance April 11th. Works by Edward Murray, Leo Ornstein, Louis Gesenway and Bohuslav Martinu made up the program.

Beethoven's "Missa Solemnis" was featured with 500 participants at the fourth and concluding concert in the current Great Masters' Festival Cycle, April 23rd, under the sponsorship of the Bach Festival Society of Philadelphia with James Allan Dash as conductor. The "Missa" had not been given in Philadelphia for almost twenty years and never, as far as can be ascertained, with forces as large and impressive as those aligned for this presentation.

Washington, D. C.

A SPECIAL PERFORMANCE of Beethoven's Ninth Symphony closed the season of the National Symphony Orchestra April 7th. The Washington Choral Society of 250 voices, conducted by Louis A. Potter, assisted the orchestra. Soloists were Glenn Darwin, baritone; Juanita Carter, soprano; Jean Handzlik, contralto; and Harold Haugh, tenor.



RUDOLF SERKIN

Baltimore

THE 1946-46 season of the Baltimore Symphony Orchestra came to an end March 17th with a request program including Tchaikovsky's "Romeo and Juliet" Overture, Rimsky-Korsakov's "Capriccio espagnol", and Tchaikovsky's Symphony No. 6, the "Pathétique".

The 1946-47 season will be nineteen weeks in length and will include twelve mid-week concerts and eight Sunday concerts. Three tours will be made. C. C. Cappel, manager of the orchestra, makes the statement in behalf of Conductor Stewart and members of the Baltimore Symphony Orchestra, "I wish to extend to Baltimoreans our great appreciation of their local support throughout the past season. Community interest in the symphony has shown a decided increase and we are looking forward to an even more successful season beginning next fall."

Louisville, Kentucky

FOR its final concerts in the 1946-46 season, the Louisville Philharmonic Orchestra under Robert Whitney presented the Handel-Harty Water Music, and Brahms' Symphony No. 2 in D. Jan Peerce was soloist.

Pittsburgh

THE Pittsburgh Symphony Orchestra during the 1946-47 season will present six concerts in Mexico, the first major orchestra from the United States to visit that country. A Mexican musical festival will be held in honor of the visit.

Chicago

AN all-Brahms program was presented by the Chicago Symphony Orchestra on March 21st and 22nd, with Rudolf

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Serkin soloist in the Concerto for Piano-forte No. 2 in B-flat Major. On March 26th Serkin was again soloist, this time in the Mendelssohn Concerto for Piano-forte No. 1.

Another event of that month's concerts was the playing of Johann Stamitz's Concerto in D Major (in local premiere performance) by Milton Preves, principal of the viola section of the Chicago Symphony Orchestra. Mr. Preves has been a member of the orchestra since 1935 and its principal viola player since 1939. Previously he was a member of the Minschakoff String Quartet. Stamitz (1717-1757) who wrote many symphonies and other works, is credited with being one of the founders of modern instrumental style, and as having influenced Haydn, Mozart and Beethoven.

Conference on Symphony Orchestras

A NATIONAL meeting of the American Symphony Orchestra League is to be held late in June in Cincinnati, during the course of which J. M. O'Kane, manager of the Cincinnati Symphony Orchestra, will speak on "The Manager's Job", a statement will be made of the League's aims by Mrs. Carl Thompson, a forum will be held on "public relations and publicity", and discussions will be carried forward on contributions to symphony orchestras by business interests and the use of music in industry. Reports will also be made on city appropriations to orchestras, on the relations of chambers of commerce and community organizations with symphonic projects and on new techniques developed in hospitals for veterans and for adult education programs in general. Material will be exhibited on the types of publicity used in promotional campaigns. There will be a panel discussion (broadcast) on "The Community-Built Symphony Orchestra, an American phenomenon".

Those desiring to attend the conference should make reservations with the executive secretary of the League, Mrs. Carl

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Cleveland

A SELDOM heard work of Mozart was presented at the concerts on March 28th and 30th. This is known as "Sinfonia Concertante" and is for four solo wind instruments—oboe, clarinet, bassoon and French horn—and orchestra. The solo parts were taken respectively by Philip Kirchner, D. Stanley Hasty, Frank Ruggieri and James Stagliano.

Tosny Spivakovsky was soloist in the Concerto for Violin in D Major, Op. 35, by Tchaikovsky, when he appeared as guest artist with the Cleveland Orchestra under Erich Leinsdorf on March 31st.

Youngstown, Ohio

AT its final subscription of the 1945-46 season, the Youngstown Symphony Orchestra had as soloist Jan Peerce, both orchestra and soloist receiving a tremendous ovation from the audience. His songs were particularly well chosen: Handel's "Where'er You Walk", Donizetti's "Fra poco a me recovero" from "Lucia", and arias from works of Romberg, Leoncavallo and Meyerbeer. A children's concert for city, county and parochial students is scheduled for May 2nd.

Dayton

THE Dayton Philharmonic Orchestra of seventy-five musicians with Paul Katz, conductor, completed on April 4th its thirtieth and one of its most successful seasons, with the hall filled to near capacity for each concert. Soloists were Artur

many manuscripts available for publication.

The Detroit Symphony Orchestra will be one of the performing organizations.

Kansas City

FREM KURTZ has been signed for two more years as conductor of the Kansas City Philharmonic.

Arkansas

WHEN we hear of Arkansas blossoming out with a profusion of symphony orchestras, we know that this is a condition that could be duplicated by any state in the Union, provided as enterprising a conductor as William Hacker took up residence therein. For from all reports this young man himself has founded and conducts four symphonies (of various sizes) in Fayetteville alone and has to his credit sixty concerts played last season in that state and thereabouts.

New Orleans

DURING the 1945-46 season of the New Orleans Symphony Orchestra under the direction of Massimo Freccia, the eighty-piece ensemble operated on a budget in excess of \$150,000, an amount more than double that raised two years ago. During March the orchestra toured in Tennessee, Mississippi and Louisiana.

San Antonio

ACTING as guest conductor of the San Antonio Symphony Orchestra early in March, Sir Thomas Beecham conceived an especially high regard for this organization. In a subsequent letter to its president, E. H. Keator, he stated, "There is no reason why the orchestra, should



MAX REITER, Conductor of the San Antonio Symphony Orchestra

Rubinstein, Isaac Stern, Kerstin Thorborg, Mary Blue Morris, George Czapliski and the Inland Children's Chorus.

The orchestra gave six Children's Concerts in addition to its regular seven.

Detroit

THE March 14th concert of the Detroit Symphony Orchestra was not only the final concert of the 1945-46 season but the farewell concert before the departure of Conductor Krueger on an extended tour of Europe and South America.

The "Reichhold Music Award" sponsored by Henry H. Reichhold, president of the Detroit Symphony Orchestra, in order "to advance the spirit of understanding and unity among the nations and to help bring to the public the most important new music written in the Americas", has been a magnet for the works of more than 500 composers throughout the United States, Canada and the Latin Republics of the Western Hemisphere. The International Jury will have three months from June 1st in which to select from the sixty compositions chosen by a "Preliminary Award Jury" the prize-winning compositions. Announcement of the three final winning compositions is set for September 1, 1946, or soon thereafter. The first prize is to be \$25,000, the second, \$5,000, and the third \$2,500.

An "American Composers Congress" which will be held at Wayne University in Detroit May 8th through May 10th will create an opportunity for the composers, conductors, educators and publishers to become better acquainted with the American music that has been accepted. It should also make known the

it progress in the next year or two as it has done since its foundation, should not take its place among the few leading organizations of this country. Undoubtedly, much of what I consider to be a remarkable achievement is due to the high musicianship of Mr. Reiter, under whose inspiring guidance the musical life of the city should advance from strength to strength."

Mr. Reiter, former conductor of symphonies in Trieste and Milan, Italy, and in other European centers, founded the San Antonio Symphony in 1939, shortly after he came to the United States. Soon after arriving in this country seven years ago, Reiter obeyed the dictum of the America of pioneer days and "went West", bringing to South Texas an energy and ambition that fitted the pioneer pattern already evident in the country.

Shortly before political and racial persecution drove Reiter from Europe, he was guest conductor for Bernardino Molinari's famous Augusteo Orchestra in Rome. One of Italy's prominent critics then wrote, "We consider him one of our most talented symphonic masters." The transition from such triumphs in Europe to the status of a conductor who considered no job menial nor insignificant to help his new group on the plains of South Texas was a tough one, but not too difficult for this man's fibre. Reiter states he could never have attempted "the long, hard pull" of creating an orchestra from almost no beginnings without the personal loyalty and response to his plans evidenced in all with whom he came in contact. It is therefore his unanswerable argument that "for music to achieve a real and healthy existence anywhere, there must be a truly musical audience." Under the able direction of Mr. Reiter, the San Antonio Symphony Orchestra



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brought its seventh and fullest season to a close with its fifteenth subscription concert March 23rd, when Alexander Brailowsky was piano soloist, in the Tchaikovsky Piano Concerto in B-flat minor. George Antheil's "Deratur in Algiers", "a colored picture from an American boy's treasured and thumbworn book of naval heroes", was included on the same program.

No sooner was this season brought to a close than the symphony officials launched the financial campaign for the 1946-47 season.

Dallas

LANHAM DEAL, Dallas violinist, has been appointed assistant manager of the Dallas Symphony Orchestra, following his recent release from the Navy.

San Francisco

IGOR STRAVINSKY conducted the San Francisco Symphony Orchestra on March 23rd and 24th in a program exclu-

sively of his own compositions. Three of the compositions were Scherzo a la Russe, symphony in three movements, and Scenes de Ballet, never before presented by the San Francisco Symphony. The composer also conducted new versions of the carnival scene from "Petroushka" and the suite from "The Firebird".

News Nuggets

THE University of Mexico Symphony Orchestra was conducted on March 28th and April 4th by Reginald Stewart, conductor of the Baltimore Symphony Orchestra. Copland's "El Salon Mexico" figured on the programs.

John Barnett, former assistant conductor of the National Orchestral Association, is back from the Army where he was a bandleader of an Army Ground Force Band for over four years.

Prague will be the scene from May 11th to 31st of an international music festi-

val that will bring together leading musicians from this country, Great Britain, France and the Soviet Union. The American delegation will include Leonard Bernstein, Eugene List and Samuel Barber. Representatives of other countries will be Sir Thomas Beecham, Arthur Honegger, and Dimitri Shostakovich. The festival will celebrate the fiftieth anniversary of the founding of the Czech Philharmonic Orchestra.

Mrs. Ottorino Respighi, widow of the celebrated Italian composer, has presented the Library of Congress with her late husband's original pencil draft of "The Fountains of Rome", as well as with a death mask of the composer.

Herbert Elwell, music critic of *The Cleveland Plain Dealer* and composition teacher at Oberlin Conservatory of Music, has been awarded a \$1,000 prize by the Paderewski Fund for the Encouragement of American Composers for his composi-

tion for chorus and orchestra entitled "Lincoln (Requiem aeternam)". This work was written in 1946 to a poem by John Gould Fletcher.

Airborne Artistry

FRANCO AUTORI, musical director and conductor of the Chautauqua Symphony Orchestra, conducted the NBC Symphony Orchestra on Palm Sunday and Easter Sunday. Mr. Autori has been musical director of the Chautauqua Symphony since 1944 when he succeeded the late Albert Stoessel.

The Denver Symphony Orchestra under the direction of Saul Caston played on the "Orchestras of the Nation" program March 23rd and 30th.

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--- Convention City of 1946

APPROXIMATELY half-way down the west coast of the Florida Peninsula, a piece of land juts into the Gulf of Mexico, forming the Pinellas Peninsula. On the southern tip of this projection, almost entirely surrounded by water, is St. Petersburg known variously as the Sunshine City, the City of Homes, the City of Good Living, and this year, in so far as our members are concerned, the City of the Forty-ninth Convention of the American Federation of Musicians.

The Soreno Hotel, which will be the headquarters of the Convention during the week beginning June 3rd, is located in the center of St. Petersburg's most beautiful park and playground area and overlooks tropical Soreno Park with its walks through lawns shaded by palms, banyan and other exotic trees. Only a few steps away is the Central Yacht Basin, and from the hotel one can view the Solarium and

sailing up inland rivers, riding horseback through tropical swamps, camping in the Everglades with Seminole Indians, in search of the most healthful and pleasant spot in which to settle. Finally, with an eye for all possible values, he chose the long, narrow neck of land now known as St. Petersburg. But this decision by no means marked the end of his endeavors. In no sense the self-centered, inhibited invalid, but a true son of his father who



SORENO HOTEL, ST. PETERSBURG, FLORIDA

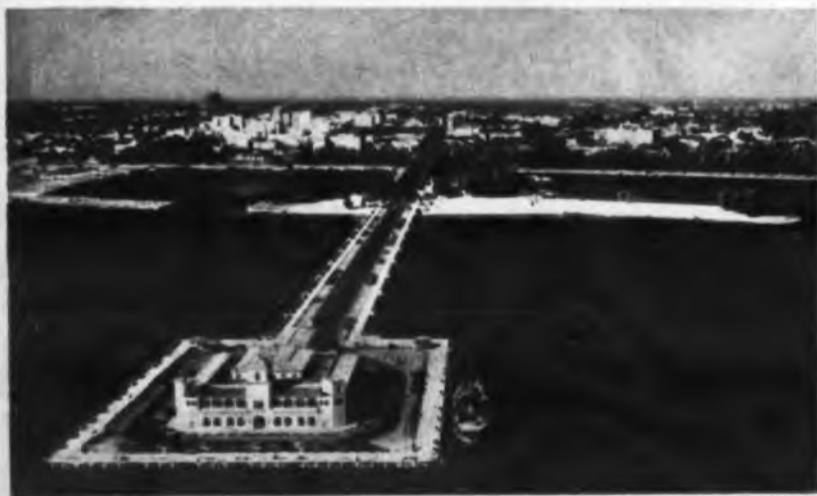
interesting Recreation Pier which extends far out into the waters of the bay.

As it is impossible to house all the delegates and guests at the Soreno, it was necessary to arrange with other hotels for accommodations. These hotels are the Princess Martha, the Suwannee, the Pheil and the Dennis.

The ballroom of the Soreno is also not spacious enough to accommodate what will probably be the largest convention the Federation has ever held. Therefore, the Palais Royal Ballroom (on the corner of Second Avenue, North, and Second Street, North) was engaged for this purpose. Fortunately the hotels are all within a few blocks of the Convention Hall so

himself had borne a fair share of pioneering in the Middle West (he had been the first mayor of Detroit). John Williams began to carve out of the wilderness a city worthy of the setting and climate. He secured a large force of workers, purchased scores of mules and with such means cleared hundreds of acres, cutting through scrub palmettos, water oaks, mangroves, pines and palms. He tried farming and found it impracticable. Then he tried home-steading. He wrote to friends in Detroit and elsewhere about "the new paradise" and persuaded many to settle in that spot.

One of the individuals attracted by Williams' appeals was an exiled Russian



MUNICIPAL RECREATION PIER

that not too much inconvenience will be caused the delegates.

If one wants to become truly familiar with St. Petersburg, a knowledge of its founding and development is helpful. Narva's, Spanish explorer and commissioned governor of Florida, landed somewhere in this vicinity in 1528. The first recorded white settler did not arrive until 1843. It was not until 1892 that St. Petersburg was incorporated as a town with a population of 300.

This city, it seems, owes its existence to an attack of asthma. A Detroitier, General John Constantine Williams, a sufferer from this disorder, on the advice of his physician decided to seek a warmer climate and, in the late eighties, made a thorough reconnaissance tour of Florida,

nobleman, Petrovitch Demenschoff, who became one of the promoters of the orange-belt railroad. A meeting of the two men one afternoon had far-reaching results.

"We need a name for this community", said the Russian.

"I have a name for it", replied Williams. "I want to name it 'Detroit', after my birthplace."

"I would like to name it after my home", said the Russian. "Let's call it 'St. Petersburg.'"

"We'll flip a coin", suggested Williams.

A half dollar was "flipped". Williams consoled himself for his loss by naming the first hotel erected in St. Petersburg

(Continued on Page Twenty)



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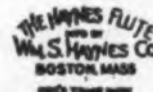
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Opera and Operetta

DURING the months of April and May, the Metropolitan Opera Company belongs to the United States in a fuller sense than even its Autumn and Winter broadcasts made possible. For between April 1st and May 22nd, it gives series of performances in twelve key cities of our country: Baltimore, Boston, New York, Philadelphia, Cleveland, Bloomington (Indiana), Minneapolis, Chicago, St. Louis, Dallas, Memphis and Chattanooga.

This gradually expanding radius of Metropolitan performances is one of the healthiest signs of our musical development. A *Tannhaeuser* in Bloomington, a *Rosencavalier* in Memphis, a *Tristan* in Dallas are prophetic of a time (may it come soon!) when our people will be more engrossed with the music that goes with it than with the destructive properties of the atomic bomb, when mankind will have less need to gage a perfect bombing than to appraise the baton tactics of a new conductor.

Metropolitan Musings

A PERFORMANCE of Don Giovanni in honor of Ezio Pinza for his twenty years of uninterrupted, loyal service with the company was a feature of last month's Metropolitan Opera series in New York. Pinza, at the age of twenty-seven, made

his debut at the Royal Opera House in his native city, Rome, in the role of the "old and weary" King Mark. Gatti-Casazza soon after heard him in Milan and engaged him for the Metropolitan, where he made his debut as the Pontifex Maximus in "La Vestale" on November 1, 1926. An artist of amazing versatility, he assumes in turn the impudence of Figaro, the clownishness of King Dudon, the cynicism of Mephistopheles, the hypocrisy of Don Basilio, the dash of Giovanni and the fanaticism of Nilakantha as easily as he changes from one costume to another. The role in which he was cast at the anniversary performance, that of Don Giovanni himself, is one for which he is justly famous.

The rapturous applause of the audience testified to his unwaning popularity. It also pointed to his ever-increasing ability. Mr. Pinza is by no means an artist who rests on his laurels or fails to grow with each performance. Today his art is a worthy monument to years of creative endeavor.

A gift of the board of directors, a silver bowl, and the congratulations of the artists of the company who assembled for this purpose on the stage after the final scene were other marks of the esteem in which he is universally held.

The 1945-46 Subscription Season of the Metropolitan Opera closed on March 30th with a record of 137 bills in eighteen weeks. Twenty-six different operas were given in four languages.

On April 1st the Company began its Annual Spring Tour, a circuit which included two returns to New York, one on April 3rd with a performance of "Madama Butterfly" and one during Holy Week with performances of "Parsifal".

Torsten Ralf is singing as wide a variety of roles on the Metropolitan's present tour, as he sang during the New



TORSTEN RALF

York season. In Chicago, for instance, during the single week there (May 6th to 11th) he will take the parts of Tannhaeuser and Siegmund.

When Helen Traubel appears with the Metropolitan Opera in "Tannhaeuser" May 13th, in St. Louis, it will be the first time she has appeared in opera in her home town.

Julius Huehn, Metropolitan Opera baritone, was discharged from the Marines last month.

Metropolitan conductor, Pietro Cimara, and his wife both became citizens of the United States in January.

Philadelphia La Scala

NINO MARTINI sang the role of the poet Rodolfo in the performance of "La Boheme" by the La Scala Opera Company April 3rd. Norina Greco was the little dressmaker, Mimì, and the associate "Bohemians" included George Czaplicki as Marcello, Nino Ruisi as Colline, and Wilfred Engelman as Schauvard.

Cincinnati Season

THE Cincinnati Summer Opera will this Summer celebrate its twenty-fifth anniversary with a special gala season opening June 30th and closing August 10th. During the twelve years in which Oscar F. Hild has been the managing director of the opera, nearly every prominent singer known to the operatic stage has appeared with the Cincinnati Summer Opera Company. During this silver jubilee season all are expected to return, if only for a single appearance.

Italo Montemezzi, composer of "The Love of Three Kings", is to conduct his

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opera in two performances, the first time in five years he has wielded the baton to direct this work. This is also the first time that this opera has been in the company's repertory.

Central City Resumes

To be resumed this Summer after a lapse of four years is the Opera Festival at Central City, Colorado. The operas already scheduled in the series, to extend from July 6th to 27th, are "Traviata" and "The Escape from the Seraglio". Frank St. Leger will conduct and Herbert Graf will be stage director.

San Antonio

OVER 20,000 opera lovers filled the auditorium in San Antonio, Texas, earlier this year to hear performances of "Carmen", "Tosca", and "La Traviata" given under the auspices of the Symphony Society of San Antonio. Rise Stevens and Frederick Jagel sang in the first opera, which was repeated. Norina Greco replaced Grace Moore in the second, with Raoul Jobin; while Licia Albanese, Bruno Landi and Lawrence Tibbett joined forces in the third.

Premiere Presentations

A NEW one-act opera by Julia Smith, "The Stranger of Manzano", will be done for the first time in Dallas, Texas, on May 1st by the Opera Workshop of North Texas State College, where the composer was once a student.

Ernest Bacon's "Ford's Theatre Suite" is to have its premiere during the twelfth annual Columbia, South Carolina, festival.

Unhappy Medium

GIAN-CARLO MENOTTI has put the finishing touches on the libretto and score of his new opera, "The Medium". Concerned with certain tragic events in the life of Mme. Flora, a spiritualistic medium, the work was commissioned by Columbia University through the Alice M. Ditson Fund and will have its first performances there during the school's second annual festival of contemporary American music in May.

Operetta Openings

MAY 6th will mark the opening of the Civic Light Opera season in Los Angeles. The first offering, "The Vagabond King", will be produced by Edwin Lester and will run three weeks before going to San Francisco. Rudolf Friml will play, as an entr'acte, a new concerto based on tunes from the operetta.

Subsequent performances starting respectively on May 6th, June 24th and July 15th, will be "Roberta", starring Luba Malina, "Oh, Suzanna" and "The Fortune Teller".

The Summer operetta season in Dallas is scheduled to open on June 17th and run to August 26th. The first production will be "New Moon".

A more modern and commodious Paper Mill Playhouse (in Millburn, New Jersey), with bigger musical productions than ever greeted its patrons April 22nd when the 1946 season opened with Dorothy Sandlin in "Bitter Sweet". Supporting Miss Sandlin in the leading male role was Ralph Magelsen. This Noel Coward musical romance is the forerunner of a series of new productions which will include "Rosalie", "The New Moon" and "Sweethearts".

Opera Overseas

BENJAMIN BRITTEN'S second opera, "The Rape of Lucrece", written for a small cast of singers and an orchestra of twelve pieces, will receive its world premiere at the Glyndebourne Opera House this Summer by the newly-formed Glyndebourne English Opera Company.

Members of the Covent Garden staff, it is reported, cheerfully relinquished their clothing ration tickets to secure enough pink silk to line the lampshades of the famous London Opera House.

Arturo Toscanini will open La Scala Opera House in Milan with a series of six operatic and orchestral concerts in May and June. The purpose of the maestro's visit to Milan is to aid in the restoration of La Scala. He stated, on leaving this country for this purpose, April 17th, that he felt a duty toward the opera house where he won his first fame. He joined the organization at La Scala in 1896 and was a conductor there until 1929. Since 1937 he has been conductor of the N. B. C. Symphony Orchestra.

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Top-Flight Bands

A ROOM in bands is to characterize the coming Summer. With new locations springing up, transportation easing and production trouble diminishing, there is sure to be a general crescendo in music for night clubs, hotels, and other spots of entertainment. These places, popping up everywhere like flowers in Spring—Club Madrid, Castle Farms, Rainbow Gardens, Rio Casino, Frolic, 400 Club, Avadon Ballroom, Palladium, Meadowbrook Gardens, Trianon, Casino Gardens, Sunnybrook Ballroom, Sunset Park, Carrolltown, Riverside Park, Lakeside Park, Mahanoy City—imply by their very existence more music, and better music, all helping to make this Summer as tuneful as one as our war-weary hand has enjoyed in many a year.

Manhattan Melodiers

TONY PASTOR'S orchestra opened at the Pennsylvania Hotel, April 22nd, for four weeks.

GEORGE PAXTON'S orchestra will wind up a series of one-nighters by going into Hotel Pennsylvania May 20th.

GENE KRUPA began a four-week date at the 400 Club April 18th, after which he is scheduled for a two-week engagement at the Aquarium Restaurant.

LES BROWN will begin a four-week date at the Aquarium Restaurant May 30th.

WOODY HERMAN donated fifty per cent of the receipts of the concert at Carnegie Hall on March 25th (when he and his orchestra played Igor Stravinsky's "Ebony Concerto") to Youth Builders, a Youth Organization. Walter Hendl was the evening's conductor.

DESI ARNAZ' orchestra will go into Copacabana May 9th for four weeks.

HANK LAWSON and his Music Mixers are at this writing appearing nightly at Rogers Corner.

BILL GORMLEY and his orchestra opened at the Bolero Circular Bar on March 29th, for an indefinite engagement.

THE DICK STYLE TRIO have had their third renewal of contract at the "Crest Room".

TED LEWIS is scheduled for six weeks in the Latin Quarter, beginning June 30th.

JIMMIE LUNCEFORD took to the stage of the 125th Street Apollo Theatre the week of April 12th.

Atlantic Antics

CHARLIE SPIVAK began his date at the Meadowbrook, Cedar Grove, New Jersey, April 3rd.

BENNY GOODMAN and his orchestra opened April 19th for a week at the Earle

Theatre in Philadelphia. On May 2nd they will begin another week at the RKO Boston Theatre.

AL POSTAL and his band are to appear at the Manhattan Beach Club for the entire summer, his fourth, beginning June 1st.

HAL MCINTYRE will follow Ray McKinley at Hotel Commodore, New York, May 2nd, for a four-week date. He will open June 12th at Post Lodge, Larchmont, New York.

Southward Swing

BILL TWEEL and his Men in Blue are at this writing appearing at the Hotel Frederick, Huntington, West Virginia.

NICK STUART'S orchestra started a twenty-week session at Last Frontier, Las Vegas, New Mexico, April 19th.

Loop Luminaries

GLEN GRAY is scheduled for the week of April 23rd at the Rainbow Ballroom, Chicago.

FLORIAN ZABACH, his violin and orchestra, have been held over indefinitely in the American Room of the Hotel LaSalle, Chicago.

GLENN MILLER-TEX BENEKE orchestra will begin a date at the Sherman Hotel July 5th. Previous to this, however, they are taking a series of one-nighters, and a two-week date, beginning June 1th, at Frank Dalley's Meadowbrook, Cedar Grove, New Jersey.

California Capers

RUSS MORGAN is scheduled for the Biltmore Bowl, Los Angeles, May 23rd, following Jimmy Grier.



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WILL OSBORNE'S three-week date at Casino Gardens, Los Angeles, will end April 29th.

JIMMY DORSEY has a summer-long date at Casino Gardens. First, however, he will take a week at Castle Farms, Cincinnati (May 3-9), and a week at Club Madrid, Louisville (May 10-17).

TOMMY DORSEY has a May 14th-27th date at Mission Beach, Hollywood.

FREDDY NAGEL will open for five weeks at the Mark Hopkins Hotel, San Francisco, May 7th.

GRIFF WILLIAMS will follow Nagel at the Mark Hopkins Hotel, also for a five-weeker.

Around and About

DUKE ELLINGTON played eighteen concerts in the Middle West and Southwest during April. He will have two concerts at Carnegie Hall this Autumn on November 23rd and 24th.

GUY LOMBARDO'S orchestra will give a series of one-nighters late in May, the first time it has done such work since before the war.

WAYNE KING and his orchestra are to be the summer replacement for the Jimmy Durante-Garry Moore CBS show.

COUNT BASIE, during April, is playing theatre dates of a week each in Detroit, Chicago, Canton and Columbus.

Here, There and Everywhere

The Press, Champion of the Over-Dog

THE press in Canton, Ohio, is emulating the tactics of the newspapers of larger cities. It appears from a recent letter written by officers of Local 111 of that city to the local members. Speaking of the "vicious attack" which the "Canton Repository" is carrying on against the local, the letter goes on to say, "Many of the statements which they have published are false and libelous. We tried to make a reply by purchasing space in the Repository, the only daily paper in Canton, but they restricted us as to what we were allowed to say." Then comes the reason for this arbitrary and unethical stand. "The Repository and Radio Station WJBC are owned and operated by the Brush-Moore Syndicate, a large and wealthy corporation. They are fully aware of the fact that it is the purpose of this local to insist in the near future that Station WJBC employ an orchestra for sustaining purposes instead of using recordings and transcriptions. If they can foment sufficient antagonism to this local by putting out false information, then it will be more difficult for us to get an orchestra contract at this station."

This makes the whole situation clear and is only another sad commentary on conditions of "free" speech in America.

The letter continues, "The Repository has been most unfair in not permitting us to give our side. We realize that the power of the press is great for either good or evil, and when a corporation, such as this, is so bitterly anti-union, then they will resort to unscrupulous methods to beat us." The letter closes with the admonition, "Please to remember that there is method in the Repository's madness and take any statement with a grain of salt."

When Old Friends Meet

QUITE a gab-fest got under way when Lt. (j. g.) "Bill" Steeper, son of Harry Steeper, assistant to President Petrillo, recently returned to the States aboard the U. S. S. YMS, 193 and stopped off at Los Angeles en route to New York to visit his friend J. K. "Spike" Wallace, president of Local 47 of that city.

Lt. Steeper entered the Navy in March, 1943. After serving as an enlisted man



Lt. Steeper and J. K. "Spike" Wallace

for ten months, he went to Midshipman's School at Notre Dame, South Bend, Indiana, and was commissioned January 2nd, 1944. During the course of the war he saw action in Eniwetok, Saipan, Guam, Tinian, Iwo Jima, Okinawa and the homeland of Japan.

Here he is shown pointing out some of the spots on the globe where the fighting was hottest.

Open House at Phoenix

THE Roundup Room of Hotel Adams in Phoenix, Arizona, was the scene of the annual Open House party of Local 586 of that city on February 22nd. Washington's birthday is the date each year of this event, at which the members and their families, as well as the employers of the musicians, are guests of the local.

This year a buffet lunch was served during the afternoon, and the reception of the local's Life Members was highlighted by the presentation of life mem-

bership cards to Mrs. Ida Davis, Charles Wages and W. A. LeFevre, as well as members of the orchestra shown herewith: (left to right) Kay Robinson, Ford



LOCAL 586 CHARTER MEMBERS

Spencer, Pete Thompson, Charles Beese, Victor Manuel, Fred Perry and Ray Smith. This orchestra, composed entirely of life members, added to the enjoyment of

the guests, especially in its rendition of Hungarian Rags, which was received with such enthusiasm as to make several encores imperative.

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*Let us all stand equal before the law, and let
the law be so just, so reasonable, so carefully drawn,
that it protects alike the rights of all.*

—Justice Louis D. Brandeis.

Crack of the Whip

LABOR, its aims and accomplishments, the average citizen understands and supports. Labor gives factory hands a wage that will feed their families; labor does away with the sweatshop and the twelve-hour-work stretch; labor gives assurance to the worker that a mere whim of the employer will not turn him out in the street. Yes, the average citizen understands labor and is for it. Most citizens, to make their acts tally with their beliefs, look for the union label on commodities, do not cross picket lines, do not frequent non-union establishments. So universal is this respect for and adherence to labor that management itself dare no longer make a direct attack on it. In a recent National Association of Manufacturers broadcast (conveniently tuned to follow directly after a labor program on the same station) the public was assured in honeyed terms that management was labor's friend, its best friend. Nothing management liked better than to sit down with labor and settle its difficulties. Obviously this made strikes unnecessary, since some understanding could always be reached as soon as labor saw eye to eye with management. Management was deeply sorry for the poor misguided workers who struck, leaving their families to go hungry and cold. Now if these workers would only first consult with management!

Thus the N.A.M. declared the purity of its aims, the kindness of its temper. Many listeners, taken in by such beaming geniality, failed to see that the point of the whole talk was to deprive labor of her one effective weapon, the strike.

However, where their clothes and food and houses are concerned, Americans are usually both clear-sighted and level-headed. Take a pair of shoes. Our average American has a great deal of respect for shoes. They are something he needs, something that spells the difference between decent living and want, a symbol of propriety in a country still showing in its stress on materialism signs of its pioneer past.

The shoemaker or the textile weaver or the bread-baker, since they are producers of indispensables, are themselves indispensables in the eyes of the public. Vested with such significance, these workers, once they have won to the dignity of organized labor, cannot again be shoved into the role of slaves by any word of management. Management dare not even suggest returning them to the era in which they could be flogged by their employers, kept working far into the night, given a pittance at the week's end. Though management concedes this check on its powers, it still has the hankering to wield the whip in ways just as arbitrary as, if more subtle than, those of earlier days. A management magazine carries the statement, "Workers . . . require fears of unemployment and poverty to ensure the necessary drive . . . a job for everyone is socially undesirable". Forbes (business) Magazine blandly points out, "Our objective is money, more and more money; not more and more men, but fewer and fewer men. We are much too engrossed in increasing profits to give a thought to what happens because of our reducing the

number of workers . . ." Threatened unemployment, one sees, can be made as effective as the lash in bringing a worker to toe.

Another old trick, in such devious warfare, is to undermine one element of the opposing organization, then to cause that element in its downward fall to pull the whole structure with it. The Jews in Nazi Germany were used as a first step in the liquidation of all non-Nazi elements. In America, wartime strikers were cited to discredit the great work done by ninety-nine per cent of the steady workers in war plants. Perhaps the cleverest example of this practice, however, has been that adopted by managerial interests in their press and radio campaign against the American Federation of Musicians.

Just why should capitalistic interests single out the Federation for their attack? The answer is easy to find. Of all labor organizations, that of the musicians is most open to abuse, since, in a young civilization such as ours, music has not yet come to be regarded as a legitimate product of labor. The public sees the radio set—that piece of furniture in the living room—as a commodity, subject to all labor rules, including manufacture under proper conditions, and fair wages to workers, but the symphony floated over this radio is in the public's mind something entirely divorced from the eighty musicians who are its generators. Too many poets have set forth that music is the song in the heart, the wind in the trees; too many instrumentalists have given of their hard-won skills lightly, for the public to look on the played composition in its true aspect, as the result of bitter human exertion. Since the person who will not buy a non-union manufactured receiving set will sit down without a qualm to listen to recorded music (which deprives the live musician of employment), management astutely fixes on the Federation for its labor-baiting practices, and, to make its case seem even more innocent, side-steps the fact that it is speaking against a labor organization by referring in press and over radio always to a single man, that organization's president, as though he alone were responsible for all the organization's acts.

It is easy to see what management's next step will be. Once it has made the public antagonistic to this branch of the American Federation of Labor, it will find the task easier of discrediting labor as a whole. Indeed, this second part of the campaign can easily be foreseen in the management-championed Lea Bill which:

- (a) by practically giving the radio over to "canned music" would end by selling the public on other non-union articles;
- (b) by allowing "amateur" effort to compete on equal terms with "professional" effort in the field of radio, would end by making illegal closed-shop agreements in any branch of labor;
- (c) by opening wide the doors to foreign output in live music (over the radio) would end by doing away with all protective tariffs;
- (d) by outlawing payment for repeated performances of broadcasts (via recordings) would end by outlawing royalties in general.

The Lea Bill

THE Lea Bill in brief and stripped of its legal language, prohibits the American Federation of Musicians (under penalty of imprisonment for not more than one year or by fine of \$1,000 or both):

1. Use of force or intimidation to coerce a broadcasting licensee:
 - (a) to employ any person in excess of the number needed
 - (b) to make payments in lieu of so employing
 - (c) to pay more than once for services performed
 - (d) to pay for services not performed
 - (e) to refrain from broadcasting of non-commercial, educational or cultural programs in connection with which the participants receive no money other than their actual expenses.
 - (f) to refrain from broadcasting any radio communication originating outside the United States.

It is clear to be seen that in explicit statement and by insinuation the bill is aimed at undermining labor in general by first undermining that branch of labor, the American Federation of Musicians. The tone in which the report on the Bill is couched, rather than being straightforward and logical, is unctuous and misleading.

Emotionally colored words in the report tend to define the broadcasting industry as the symbol of all that is idealistic and philanthropic, while those that provide the industry with its grist, the lowly musicians, are treated as though they were thieves and rascals. In other words, the final product—music, entertainment, art—is glorified, while the agents creating this final product, the music makers, are slandered and abused.

True, here and there the report exhibits a paternalistic attitude toward the membership of the Federation of Musicians (an attitude so closely resembling the fascist as to be indistinguishable from it), but in the very same breath it vilifies this Federation's leadership, a leadership, he it remarked, that those very members themselves have chosen.

In the section of the report headed, "Coercive Practices", emotionally-charged words represent lawful procedures as if they were underhand practices. In this section, the report, after declaring that "local broadcasters are dependent on the networks for rounding out their programs", states "this situation has augmented the coercive power" of the musicians. The word "coercive", of course, conveys the impression that the musicians are unjustly pressing their demands, an impression which the reports seeks to deepen by the emotionally weighted sentence which follows: "The industry has been forced to comply rather than suffer the penalizations that would follow a refusal to submit to these extortionate demands." Why not say strikes and boycotts should be outlawed once and for all? Why not render labor entirely powerless except as a sort of social tea-party? Why not be honest and propose a bill which would make strikes illegal rather than put on a show of admonishing musicians against using "coercion"? When the report cites various demands which the musicians have enforced by means of the strike and boycott, it fails to point out that these demands are traditional and legitimate, relating as they do to wages, hours and conditions of work.

Finally, under "Moral Quality of Practices Justifies Penalizations" comes a piece of ranting hypocrisy such as even the press can not emulate.

"The perpetration of the offenses penalized by this bill", it blandly states, "involves moral turpitude akin to that of larceny, embezzlement, the acquisition of another's property by false pretense, racketeering and extortion"—all this verbiage to describe simple acts of working people to make a living in legitimate and normal ways. Underlying the whole outburst is of course a fear of labor's strength, with the implication that the only solution is labor's complete annihilation. There is the tendency to impute to the strike an ignominy in exact proportion to its effectiveness. If the strike is successful, "moral turpitude" is involved.

Representative Vito Marcantonio, in presenting the opposition view in the report, states the case in language both logical and forceful. "This bill", he says, "like so many other anti-labor bills being introduced today, while purporting to be directed at certain activities and practices, in fact goes far beyond such activities and practices and penalizes the legitimate methods and objectives of labor . . . the scope of the bill is such as to cover any and all employees of the broadcasting industry. Although the bill piously purports to prohibit force and violence, its prohibitions go far beyond any force and violence. This is evident from the language of the majority report itself, which states the bill prohibits the use of any other means 'whether or not of the same character as force, violence, intimidation or duress' . . .

"No such bill as this is needed to prohibit force and violence. Such conduct is clearly illegal in every State and adequately punishable by the States. But the bill goes further and prohibits the use of 'any other means'. This could include, for example, the making of a speech, the issuance of a pamphlet, or the use of 'any other means' to publicize a dispute or disagreement with a broadcaster. It could include the threat of an individual to quit his job. It could include the threat of anything which would displease the station owner, and therefore might lead him to make a different decision. So sweeping a provision is a clear infringement of the constitutional rights of speech and press and a substantial impairment of the freedom of action of individuals, which we have come to cherish as bulwarks of democracy.

"Nor are the objectives prohibited by this act immoral or of such a motive as to be characterized as criminal, or to merit punishment of a \$1,000 fine or imprisonment up to a year. For example, the bill would make it unlawful to seek by any means to compel the station owner to hire more employees than are 'wanted' by the station owner. Thus, if the owner insists on piling great burdens of work on one or a small number of its technical or maintenance or other category of employees, the employees involved would be prohibited from seeking to induce the owner to lighten their burden of work by increasing the size of their crew. Where it is the contention of any group of employees that health and safety conditions are such as to require additional employees, they could be forbidden to press the issue with the employer radio station. This result is an outrageous restriction on the inalienable rights of radio employees. Further, can it be said that when, in these times, men band together to protect the employment and spread of employment in their profession or trade, that such conduct is criminal? Can a request of a performer who makes a recording that he be paid by a broadcaster (who can well afford to pay) for the use of that recording be characterized as immoral? Can this Congress condemn these practices, as does the majority report, 'as akin to that of larceny, embezzlement, the acquisition of another's property by false pretenses, racketeering, and extortion'?

This is an honest statement of fact, one any thinking person must acquiesce in. Needless to say the Lea Bill should never become a law and, if it does, will be a most serious threat of employment opportunities in the radio industry as well as in many other crafts.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

MUSIC

How many of us stop to think
 Of music as a wondrous, magic link
 With God: taking, sometimes, the place of
 prayer?
 When words have failed us 'neath the weight
 of care.
 Bringing relief to over-burdened souls;
 Giving us courage to play the rules
 Assigned to us, we need not fear the end;
 Music, our comforter, and constant friend.

Music, that has the power to bring the tears
 To eyes long dry from many prayers.
 Music, in which joy finds expression best;
 Music, the meeting-ground of East and West.
 The levels of all upon life's stage,
 Of potentia and dignity, youth and age.
 Music, that knows no country, race or creed,
 But gives to each according to his need.

—Eleanor K. Mackenzie.

ON to St. Petersburg! This slogan should stir the hearts and illumine the minds of the duly elected delegates to the Forty-ninth Convention of the American Federation of Musicians, scheduled to convene in this fair Floridian city on Monday, June 3, 1946.



Chauncey Weaver

This Convention will be epochal in its significance. It will be two years since the great Chicago conclave. Since then the greatest world war in all human history has been brought to its termination. Such bi-centennial period has not been without its problems and its responsibilities. The International Executive Board has not been idle. It has found plenty to do. It will be ready to give an account of its stewardship.

There may be some to raise questioning eyebrows as to the wisdom of holding a national convention that far south. Let them possess their souls in peace. Climate was the inspiration for the founding, building, and promoting of St. Petersburg. Located on the western coast of the state, Gulf of Mexico breezes are constantly wafting. Meteorological records show an average annual temperature of 72 degrees; the average for the hottest month of the year is 83 degrees; and for the coldest month of winter is 63 degrees.

We wish every member of the Federation might witness a national convention in action. It is a business institution. All other matters are incidental.

Convention week in St. Petersburg will witness an earnest and conscientious grappling with the many problems which will confront the delegates.

In non-convention hours there will be exhilarating ozone from nearby waters; fragrant attar from acres of flowers; skies which are the playground of clouds by day; and of blossoming stars by night; bathing beauties which vie with denizens of the sea in aquatic sportsmanship—all enriched by a community atmosphere in which the visitor meets with cordial welcome, in a visitation which will terminate all too soon. And when the deliberations of convention week have ended it will be the aim of the Sunshine City to send all visitors home with sunshine in their hearts.

Farewell to March—"Parting was such sweet sorrow!"

April has not fooled us yet.

Is the Rocky Mountain district to become known as the aviation graveyard?

Local 427 is the Federation's organized entity at St. Petersburg. Its president, Walter E. Ripple, its secretary, A. R. Cintura. They are scheduled for a busy summer.

The mid-year meeting of the Southern Conference of A. F. of M. locals found hospitable headquarters, upon their recent session, at the Baker Hotel in Dallas. Twenty-three delegates presented credentials from that number of locals. President E. E. Stokes of Houston; Vice-President E. D. Graham of Oklahoma City; and Herman Steinichen of Atlanta were in their accustomed places, each one knowing just what to do and how to do it.

President William J. Harris of Local 147 extended official greetings. National Executive Officer John W. Parks made a report on behalf of the Federation. President Stokes read communications from several delegates who found that home

matters and railway facilities made attendance impossible.

After the appointment of committees the Conference entered upon a general discussion of various topics relating to the good and welfare of the locals and membership. Relationship with booking agents; how to induce locals to become identified with the Conference; community value of symphony organizations; study of proposed state legislation affecting union labor; radio and electrical transmission; dance bands; the present status of Dr. Maddy; the proposed ban on foreign music; these were topics of interest to the delegates which received a thorough airing.

Resolutions honoring the memory of the late Brother Robert Agullera, secretary-treasurer of Local 174, of New Orleans, were adopted.

Appreciation of the visit of Governor James H. Davis, who is a member of the Shreveport local, was expressed in appropriate resolutions.

Resolutions expressing appreciation of the fine leadership exemplified by President James C. Petrillo through many trying crusades, commending the International Executive Board in ousting Dr. Joseph Maddy from the Federation, were adopted by rising vote.

The delegates were given opportunity to hear a fine concert by the Dallas Symphony Orchestra, after which the Conference adjourned.

Dallas hospitality was in fine flavor and deeply appreciated by all visitors.

We deeply appreciate being remembered with a post card, depicting the scenic wonders of Arizona, from Mr. and Mrs. William Mulvaney of Local 667, Port Jervis, New York. We surmise that these friends have been paying a visit to their daughter Louise, who is identified with a WAC band out in San Francisco—a trumpet player of superb capability. If this is the first visit to the great West, what a wondrous eye-opener it will be to the unsurpassed glories of an unfolding panorama unsurpassed anywhere in the world. We congratulate our friends on the opportunity which has come to them.

Do the masses appreciate the finer grades of musical composition? The musical director of the Cleveland Symphony Orchestra, Dr. Rudolph Ringwall, was moved to take a poll of Twilight Concert patrons and the outcome was decidedly interesting. "Tales of the Vienna Woods", a Strauss creation of the long ago, proved to be the top-notch favorite. It even nosed out the hardy old "Beautiful Blue Danube", and Tchaikovsky's "Nutcracker Suite".

Other requested works that ranked high in voting strength were Enescu's "Rumanian Rhapsody" No. 1, Liszt's "Hungarian Rhapsody" No. 2, Debussy's "Clair de Lune", Liszt's "Les Preludes", the Rimsky-Korsakoff "Scheherazade", Debussy's "Afternoon of a Faun", and Haydn's "Bolero".

Other "firsts" in the voting were: March, "Knightsbridge", by Coates; overture, "Wilhelm Tell", by Rossini, tied with Tchaikovsky's "1812"; miscellaneous, "Worried Brumby", by Scriabin. Allottery votes were cast for Springfield's "Cripple Creek", Anderson's "Jazz Plaintive", Stravinsky's "Shere de Printemps", and Bartok's "Kossuth" Symphony.

When one thinks of the boiler-factory pandemonium which is constantly assailing the ear and infiltrating the air, it is certainly refreshing and reassuring to know that in the vast desert of ear-splitting jargon there are here and there oases where "Music, Heavenly Maid", can still disport herself to the joy of those who still yearn for, and are glad to listen to, the best. It was Addison who said, "Music is all of Heaven we have below."

Local 284, Waukegan, Illinois, has a member named Willis A. Overholser, who is a candidate for prolate judge of Lake County. His membership has covered eighteen years—an identity with harmonic atmosphere which should help to qualify him for adjusting the cases of domestic infidelity which chance to come before him.

"Jazbo of Old Dubuque", a prolific and perennial poetaster, forecasts some dire

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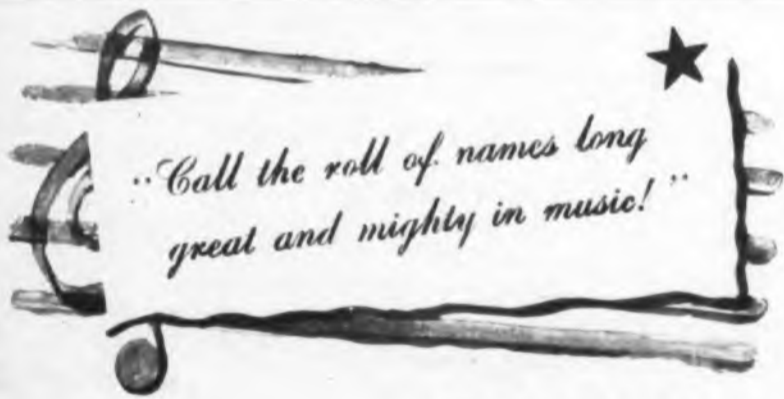
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situations in the possible early future, regarding the securing of men's wearing apparel. Apprehension is expressed in the following prophetic lines:

I met Eric Kretz this afternoon
 Sewing with deepest frown,
 He was back from a highly futile
 Shopping trip 'round the town.
 "I didn't mind finding SUTTS scarce", he
 said,
 "But here is the thing that hurts:
 In seven shops at seven shops
 I found neither shorts nor shirts."
 "So if you see men starting to walk the
 streets
 In barrels, don't misjudge their plan,
 It's a pile of pants they'll be looking for,
 And not just an honest man."
 "And if this shortage becomes much shorter,
 I warn you it won't be long."
 Says Eric, "Till 'Roll Out the Barrel'
 Will be the nation's theme song."

Local 60, Pittsburgh, seems to be having a boom. In the current issue of the Official Journal we notice the names of fifty new members. Or is it just a natural and never-ending intake? Pittsburgh has been a live and well-managed local ever since we had knowledge of its existence.

Someone asks the question, "What shall we do with Russia?" Equally pertinent might be the query, "What will Russia do with us?" It is a big job to get this old world to settle down.

Coming congressional elections are casting their shadows before.

Sacramento was the location of the recent California-Arizona-Nevada Conference, guest of Local 12, President Rodney McWilliam, master of ceremonies. The Conference was welcomed by Mayor George L. Klumpp. The gavel was then placed in the hands of Conference President Arch Merrifield of Redding.

Forty-eight delegates, representing twenty-one locals, composed the Conference.

National Executive Officer Herman Kenin of Portland was an official visitor, and gave an illuminating portrayal of the work of the International Board.

Aside from serious consideration of the problems of the various locals, and debating methods for their solution, the Conference gave particular attention to the fight which musicians are being compelled to wage in the national arena. For example, Vice-President Joseph P. Rose of San Leandro presented the following resolution, prepared by Delegate "Spike" Wallace of Los Angeles:

Whereas, James C. Petrillo, president of the A. F. of M., has been waging a militant and effective battle for six years on behalf of the Musicians of the United States and Canada, and

Whereas, James C. Petrillo, because of this action, has been the target for all the anti-labor press of this country; and has been vilified as no other labor leader in American history; and

Whereas, James C. Petrillo has been giving the musician the leadership they have so long desired.

Now, Therefore, Be It Resolved, That the California-Arizona-Nevada Conference of Musicians, Local in conference at Sacramento, California, on February 25-24, 1946, reaffirm its wholehearted support of James C. Petrillo and his activities, and past policies, with the hope that he continues to maintain that musician have rights which are to be respected.

The resolution was adopted by rising and unanimous vote.

The iniquitous "Lea Bill", now pending before Congress, was denounced by resolution and telegrams ordered sent to all Senators and Congressmen of the three states, urging earnest opposition.

In recognition of his long years of faithful service in local and national Federation fields, Al Greenbaum, who is retiring from all official activities, was made honorary member of the Conference.

The next Conference goes to Redding, California.

Appreciation of Sacramento entertainment was cordially expressed.

And in short order the Conference minutes were ready for delivery to those entitled to receive them from the hands of the efficient and faithful Conference Secretary Jerome J. Richard of Local 6, San Francisco.

Press dispatches announce that a woman named "Conning-gas" has recently been delivered of her fifth pair of twins. What's in a name?

It is to be hoped that enough European oil will be found with which to remove the squeak out of the Russian-Iranian situation.

The United States Treasury Department has presented medals to local labor union officials who have assisted in notable fashion on the bond selling campaigns of the past few years. The Washington, D. C., Trades-Unionist carries a portrait of those in the solicitation field and prominent in the list we note the name and

photograph of President Paul J. Schwarz of Local 161.

Announcement is received of the passing of Clara L., wife of Frank Hayek, secretary of Local 193, Waukesha, Wisconsin. It was a sudden call through the medium of heart trouble. For the past fifteen years Mrs. Hayek had accompanied her husband as delegate to national A. F. of M. conventions. An estimable woman has been called to her reward. Brother Hayek will have the sympathy of a wide circle of friends.

There is no finer gesture of good will than that which pays tribute to official service long faithfully and capably rendered. In this spirit, Local 265 of Great Falls, Montana, honored and remembered the eighteen years' tenure of Robert Ralph as secretary, through the presentation of a beautifully engraved Hamilton wrist watch. The enlarged schedule of duties which has come to Brother Ralph in the firm of which he is manager has necessitated relinquishment of the other task. The latest official local list shows George McGovern as president, and Malcolm F. Towney as secretary-treasurer. Mrs. Frankie Frank was the local delegate to the Chicago convention two years ago. Across the passing four years since the event, we have keen and pleasurable recollections of another social occasion at Great Falls. In memory thereof, and to officers and members, now inscribed-greetings to all!

The boys who braved the field of battle, heard the cannon's roar, and witnessed war in its most gruesome light are worthy of all the praise and gratitude which humans can bestow; but there are multitudes who, were not called to make that sacrifice but rendered full measure of devotion in positions where those in authority decreed that they were needed. One of the latter class worthy of mention is Armand J. Carusi, member of Treasurer Thomas F. Gamble's official staff. To start with he was accepted for limited service only. He did not leave the country. He was stationed at the Pentagon Building at Washington, D. C., and in efficient clerical work was absent from his regular task for nearly three years. The number of those who rendered similar service is legion. All honor to them!

Is the name "Stalin" or "Stalling"?

In the name of international peace our American enlistment is being greatly enlarged.

The following paragraph clipped from the current issue of the *San Francisco Musical News* (Local 6) will be read with interest by a wide circle of Federation friends and acquaintances of a former active and well known official:

Probably the best known member of Local 6, Albert A. Greenbaum, three times its president and sixteen years its secretary, International Executive Board member for one sixteen years, and Traveling Representative of the Federation from 1926 until his resignation in November last, has decided to spend the rest of his years ranching near Redding in the northern end of the State. He has got himself a lovely ranch of some forty acres. He has also succeeded in getting himself a lovely wife, as on January 24th he married Mrs. Dell Vidal, widow of the well-known musician, Edgar Vidal.

May we express to them, on behalf of all members of Local 6, the most sincere congratulations and best wishes for every happiness.

After twenty-two years of faithful and efficient service as president of Dunkirk (New York) Local 108, Donald S. MacCallum has retired. That his official tenure has been appreciated is evidenced by the dinner given in his honor at the White Inn, attended by one hundred members and invited guests. Secretary Carl Dispenza presided as toastmaster. The new president, Robert Dolno, welcomed the guests and paid cordial tribute to the retiring official. The latter was presented with a fine pen and pencil set, together with a life membership card in the Union. Visitors from outside the jurisdiction were President Charles Bufalino of Local 43, of Buffalo, who spoke on "Musicians and Their Music". Member Salvatore Rizzo of the Buffalo board, was also present. George M. Brauman of Dunkirk played two violin solos, "Rondo" by Kreisler-Mozart, and "Romance" by Wieniaski-Concetta. Miss Jean Colman of Silver Creek sang two solos, "Il Bacio", by Lardni, and "Tea for Two". The company stood for a moment of silence in memory of three members who died during the year, Robert Green of Dunkirk; Angelo Ralneri of Westfield, and James Guico of Silver Creek. From every standpoint the gathering was a notable social success.

Inflation seems to be already here. Skirts are already much higher.

On February 14, 1896, there was great rejoicing in the home of Abraham and Pearl Rosenberg, New York, New York, because of the arrival of a son. The domestic joy was enhanced because the arrival had occurred on Saint Valentine's Day. The boy was cherubic in appearance with every indication of health and early signs of fluency of speech. Space forbids any prolonged lingering over those happy cradle days. We must hasten to the fleeting years of later development.

Perhaps you have already guessed. The young lad was named Jacob—to be known in due time as "Jake". And Jake at an early age demonstrated that Nature intended him for a musical career. He had a predilection for rhythm. He secured possession of a drum. When other lads were struggling with the fundamentals, Jake could make a roll with the rapidity of a humming-bird's wing. One day his chubby fingers sounded a perfect chord on the piano keyboard, and, like Mozart, he chortled in ecstasy. And thus the die

was cast. The fates had decreed that he was destined to be a drummer and a piano player.

But there was a broader and more exacting career ahead. He could not only play. He could talk. He could argue. He could convince. Two years as secretary of Local 802; ten years as president—such was time's unfolding.

On February 14th, of the current year, Jacob Rosenberg had a real Valentine Day celebration. Local 802 determined that this golden anniversary should have a worthwhile observance. Preparations began early. A notable committee on arrangements was selected. The Commodore Hotel Grand Ballroom was chosen for the festivities. No more notable gathering ever assembled about a banquet table, an audience drawn from the ranks of organized labor, and from associations and societies in harmonious connection therewith.

There were fifteen hundred trade unionists and their friends. Labor leaders,

radio executives, symphony orchestra directors, were conspicuous in the gathering. President Petrillo being ill, his assistant, Harry J. Steeper, represented him. The scene depicted by Local 802 Official Journal bespeaks but one climactic sentiment: "A Magnificent Success."

The writer of "Over Federation Field" acknowledges the honor of an invitation to be among those present, but acceptance was impossible. We take the liberty of appending here the Valentine prepared and forwarded to President Jacob Rosenberg—and to which the latter made gracious response by telegraph:

To reach the golden milestone, FIFTY,
While yet so hearty, hale and nifty:
With host of friends in merry blend,
Who gladly their best wishes send:
We, too, would join the happy throng;
Take part in laughter, jest and song;
We, too, would clink a social glass,
And watch the joyous evening pass.
Long may you live, Jake Rosenberg,
With naught to worry, or disturb;
Too far away to come and dine,
We mail to you this Valentine.



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ST. PETERSBURG

---Convention City of 1946

(Continued from Page Ten)

"The Detroit", a building which still stands.

Williams did not care for the honor of being St. Petersburg's first mayor, and when his name was put up for nomination, in order to assure his defeat ran on a "wet" platform.

The pioneering spirit was, however, by no means confined to these two men, a fact which must be evident to anyone seeing today the city's highly developed waterfronts, its modern hotels, its beautiful homes, its tall buildings and excellent places of entertainment, as well as its wide thoroughfares stretching from bay to bay.

Another of the enterprising "early settlers" was Dr. W. G. VanBibber of Baltimore who pitched camp on the tip of the Pinellas Peninsula, and gleaned material for a paper which he later read before the American Medical Association at New Orleans and which proclaimed this area as the healthiest spot in the world and the perfect location for the establishment of a "health city".

Another was Major Llewellyn S. Brown, publisher of the Evening Independent, who conceived the idea of giving away the home edition of his daily paper on any day the sun failed to shine. Announced in September, 1910, the story of Major Brown's courageous gamble has gone around the world, testifying eloquently to the near-perfection of St. Petersburg's climate.

Though in its earlier days St. Petersburg depended largely on Michigan, Indiana and Ohio for its tourist population, now twenty per cent of the winter visitors who register at the City Information Bureau are from the New York metropolitan area.

From 1920 into the boom days of 1924-1925 millions of dollars were expended in the resort for new structures and new developments. Throughout the boom period \$26,000,000 in bonds were voted by the electorate for civic improvements. Large hotels rose, first the Soreno, then the Vuyoy Park, the Jungle, Princess Martha, Suwannee, Dennis, Pennsylvania, Phell, Don Cesar, as well as numerous smaller hostleries.

The city has become the Mecca of lovers of the great out-of-doors, sun worshippers, sport fans. Every entertainment possible under the open skies is provided. The world's largest shuffle-board club is situated within the heart of the hotel and shopping center. Nearby is America's largest lawn bowling club, a favorite gathering place for Canadians. There are golf courses, tennis and roque courts, archery and horseshoe pitching lanes, miles of sandy beach for bathing; pistol, skeet and trap-shooting ranges, bridle paths and riding clubs, facilities for deep sea, inland and land fishing.

Then there are the famous green benches which provide bleacher seats in the sun for the passing parade. One of these benches—don't ask us which one—is called the "marriage bench", since sitting on it, according to report, is practically sure to land one at the altar.

Though this is a southern city, it is so favorably situated that even the month of June—that in which our members are naturally most interested—enjoys an equable temperature. Nights throughout the year are almost always cool. Not a single death from sun-stroke or heat prostration has been recorded in the entire history of the city.

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MINUTES OF THE MID-WINTER MEETING of the INTERNATIONAL EXECUTIVE BOARD

January 14th to 19th Inclusive, 1946

Blackstone Hotel,
Chicago, Illinois,
January 14, 1946.

The meeting is called to order by President Petrillo at 2:00 P. M. Present: Bagley, Cluesmann, Gamble, Weaver, Parks, Hild, Kenin, Murdoch, Kerngood, Weber, excused due to illness.

On motion made and passed the following bills are presented and ordered paid:

Joseph A. Padway for	
June, 1945	\$1,630.56
July, 1945	1,621.05
August, 1945	1,357.41
September, 1945	1,593.50
October, 1945	1,413.97
November, 1945	1,415.06
Henry A. Friedman	722.25
Walter M. Murdoch for	
May, 1945	27.69
June, 1945	50.14
July, 1945	28.22
August, 1945	63.28
September, 1945	32.09
October, 1945	46.65
November, 1945	44.83

It is reported that Joseph N. Weber, Honorary President, is unable to be present due to severe illness.

On motion made and passed it is directed that a telegram be sent to him wishing him speedy recovery.

The matter of holding a convention in 1946 is discussed. The President reports that in answer to a questionnaire sent to all locals regarding the holding of a convention he had received replies from many locals which indicated that they would be unable to take care of the convention due to their inability to make proper hotel arrangements.

Executive Officer Parks reports that at the request of President Petrillo he had conducted a survey of the South and that St. Petersburg, Florida, appeared to be able to handle the convention if it were held the first week in June instead of the second week as required by the By-Laws.

On motion made and passed it is decided that the convention be held the first week in June in St. Petersburg, Florida, if suitable arrangements can be made. Executive Officer Parks is added to the regular convention committee, consisting of the President, Secretary and Treasurer, to make the arrangements.

The committee is further authorized to select another city if St. Petersburg is not available.

The session adjourns at 6:30 P. M.

Blackstone Hotel,
Chicago, Illinois,
January 15, 1946.

The meeting is called to order at 10:30 A. M. by Vice-President Bagley. All present except President Petrillo, who is excused.

Joseph E. Maddy, a member of Local 388, Richmond, Indiana, appears in answer to a notice to show cause why his acts at the National Music Camp, Interlochen, Michigan, in 1945 should not constitute his resignation from membership in the American Federation of Musicians within the meaning of Section 6(d), Article X of the By-Laws of the Federation.

Member Maddy is represented by George Burke, Esq., George Burke, Jr., Esq., and J. J. Herbert, Esq., and accompanied by Brother Carl E. Shafer, Secretary of Local 388, Richmond, Indiana, and Mr. C. Fortner, faculty member of National Music Camp, Interlochen, Mich.

Presenting the case against member Maddy are Attorneys Joseph A. Padway, Henry A. Friedman and David Katz.

At the beginning of the hearing Mr. Burke requests that an official reporter be present to take down the proceedings, which request is granted.

The hearing then continues and is concluded at 2:30 P. M. Decision in the matter is reserved.

Recess is declared.

The Board reconvenes at 3:30 P. M. President Petrillo is in the chair.

The Board considers the advisability in cases where agents do the booking, to include them in all claims against employers.

On motion made and passed it is decided that in such cases the claims be

filed against both the employer and the agent.

The subject of lack of proper information furnished by claimants and members preferring charges in cases before the Board is discussed.

On motion made and passed the Board appoints Executive Officers Murdoch and Kenin and Secretary Cluesmann as a committee to draw up a form for this purpose which should be helpful in properly presenting matters before the Board.

The Board discusses the 10% tax on traveling shows in halls.

The Board also discusses the question of agreement or lack of agreement with the halls in reference to a minimum number of local men.

It is decided that the matter be handled by the President's office and each case on its merits.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:30 P. M.

Blackstone Hotel,
Chicago, Illinois,
January 16, 1946.

The session is called to order by President Petrillo at 1:00 P. M. All present.

President Ralph Foster of Local 235, White Plains, N. Y., and 275, Port Chester, N. Y., appears in reference to the proposed amalgamation of both locals which had been favorably voted upon by the locals and approved by the International Executive Board.

Due to a protest against the action signed by twenty-three members of Local 275, Port Chester, N. Y., the question of reconsideration is discussed.

On motion made and passed the Board affirms its previous position in favor of the amalgamation.

Request of Local 13, Troy, N. Y., for a reopening of Case No. 83, 1945-46 Docket, in which case claim of Jack Mitchell was allowed against the Manhattan Club and George Jones, proprietor, in the sum of \$225.00, is considered.

A letter is read from the local regarding the matter.

On motion made and passed the reopening is denied.

The Secretary calls the Board's attention to the fact that his office is often requested to furnish information regarding arrangers' stamps and is also asked where they may be secured.

On motion made and passed the Secretary is authorized to furnish at cost such stamps to members of the Federation whose locals have not adopted a form of stamp.

Representatives of Music Educators' Association, Local 3, Chicago, Ill., appear and discuss their difficulties with the Secretary of the local.

On motion made and passed the Secretary, Siggie Kay, is ordered to appear at 1:00 P. M., Thursday, January 17th, with the local's records.

President Schwarz of Local 161, Washington, D. C., appears and discusses with the Board various situations confronting his local.

He is informed that he will be advised of the rights of the local in the premises.

Case No. 710, 1944-45 Docket: Claim of Arthur T. Michaud against member Jan Garber of Local 10, Chicago, Ill., 161, Washington, D. C., and 402, New York, N. Y., for 5% commission on \$331,657.10 which amounts to \$16,582.55, is considered.

In view of the Board's decision holding the contract of Michaud with Garber as being valid, on motion made and passed Garber is directed to pay to Michaud \$10,000.00 in full settlement and the contract is ordered cancelled in accordance with Michaud's offer.


On motion made and passed it is decided that the salary of the Assistant to the Secretary shall be increased from \$6,500.00 to \$7,000.00 per annum to take effect February 4, 1946.

Local 5, Detroit, Mich., submits an application for reinstatement from a former member who had lost his citizenship due to subversive activities which resulted in his erasure from membership in that local. His citizenship has been

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restored and he requests reinstatement in the local.

On motion made and passed it is decided not to accept the application at this time.

Local 30, St. Paul, Minn., submits a letter from the International Institute asking that Masao Yoshida, a Japanese, be admitted to membership in the A. F. of M.

In view of the fact that our laws provide that an applicant must be a citizen

(Continued on Page Twenty-three)

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ADOLF WIESE

When Adolf Wiese passed away on February 15th, at the age of seventy-two, the town of Clinton, Iowa, lost a citizen who for forty years had given pleasure to its inhabitants through his violin-playing. A maestro of the old school, Mr. Wiese had led orchestras and bands in Clinton as well as helping by his instruction to shape the careers of virtually every musician of the town. He was known personally to thousands of dancers in Clinton as well as Eastern Iowa and Western Illinois. Famous for many years as the conductor of square dances and other of the old-fashioned steps, he kept his popularity to the last. Indeed a dance was to have been played by him the very day of his death. His orchestra knew every barn dance, every dance hall in town and country. His hand traveled by train, by horse and buggy, by wagon and, in later days, by automobile.

Born in Grand Mound, he had lived in Clinton for many years. He joined Local 79 on January 1, 1904, is one of that organization's charter members and for the last twenty years of his life held the office of secretary.

FRED SULLIVAN JOSTE

Fred S. Joste, secretary of Local 34, who passed away on March 10th, was born May 21, 1892, in Asbury Park, New Jersey. He played many seasons with Arthur Pryor's Band with which organization he came to Kansas City, playing at Electric Park in 1914, the same year in which he became a member of Local 6 of that city.

After playing in various theatres for several years, Brother Joste in 1917 volunteered in World War I for service in the Army, enlisting in the 140th Infantry, 35th Division, and went to France with that regiment. During his stay in France he was chosen as a member of General Pershing's Band, returning to the United States with that organization.

Brother Joste played several years with the Kansas City Little Symphony and ten years with the Kansas City Philharmonic, resigning on account of ill health. In 1932 he was elected to the office of secretary of Local 34, and served in this capacity up to his last illness.

He was a Scottish Rite Mason, a Shriner and a member of Ararat Temple Shrine Band.

For years he had been among the city's leading clarinet players and had a wide acquaintance and many friends among musicians all over the country.

MAX BENDIX

(We are indebted to Henry Woelber for the following obituary.)

This month we mourn the loss of another great musician, Max Bendix, noted violinist and eminent conductor, who passed away on December 6, 1945, at the age of eighty.

Born in Detroit on March 28, 1866, he studied under Simon Jacobsohn, concert master in the Theodore Thomas Orchestra, and later succeeded this violinist to the same post in the Chicago Symphony Orchestra. From 1896 to 1900 Brother Bendix toured the United States as soloist, then after five years of private teaching and concertizing became in 1905 concert master of the Metropolitan Opera Orchestra. In 1907 he was engaged for a year as conductor of the Manhattan Opera House, following this tenure with a series of concerts and recitals with Rudolph Ganz. From 1910 to 1914 he conducted many operettas in New York and London. He was well-known to Boston, appearing there with orchestras, as violinist, and as conductor of the Gilbert and Sullivan operas.

Besides acting as concert master in various great orchestras, Max Bendix had his own string quartet. He was one of the early pioneers in the symphonic movement. One interesting circumstance regarding his lineage which is, we believe, little known, is explained in the following letter recently received from his brother, Charles, himself an accomplished musician though following a business career: "The Mendelssohn legend", states the letter, "is really a fact. We are descended from him on the distaff side. He left a fund, the accumulated interest of which goes to the next girl in the

family to be married, as a dot to help out on the trousseau. My mother received quite a bit on her marriage, my sister, Lillie, received her share, as did her two daughters subsequent to their marriage." Such antecedents explain, indeed, something of Max Bendix's musical artistry.

At the World's Fairs in St. Louis and San Francisco in 1904 and 1915, Bendix led the official Exposition Orchestras for many of the big events. Many years ago he was invited to play viola in a string quartet concert in the old Boston Music Hall. At that time three of the world's greatest artists were touring America: Eugene Ysaeye, violinist; Henry Marteau, violinist, and Jean Garardy, cellist. At that notable concert young Bendix formed the nucleus of an idea for his own string quartet which was formed soon after.

Besides carving a career for himself as violinist and conductor, Bendix was a mentor for young violinists wherever he went. Many a young fellow treasure, with deep gratitude, the kindly advice of this artist. His fame as a great teacher as well as a great violinist rests secure.

- ### IN THEIR COUNTRY'S CAUSE
- Local 6, San Francisco, California: Carlo Borello
 - Local 47, Los Angeles, California: Frank Hawkins
 - Local 561, Allentown, Pennsylvania: Earl R. Peters, Richard Ritter
 - Local 802, New York, N. Y.: Max W. Wamowsky

CORRECTION:

Due to a clerical error, the following members of Local 114, Sioux Falls, South Dakota, were listed as having paid the supreme sacrifice: Charles Brewster, Dave Dedrick, William Emmers, Merle Ostgaard and Blaine Triekel. We are glad to say that these members, in the words of the local's secretary, Russ D. Henegar, "are very much alive". They are the last of the members of that local to be inducted into service, and it was for that reason that their names were sent to this office.

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MINUTES

(Continued from Page Twenty-one)

must have declared his intention of becoming a citizen, his application cannot be considered.

Request of member Horace Heldt to proceed in the courts in Case No. 86, 1944-45 Docket: Request of Heldt for release from his management contract with Music Corporation of America, which case was decided against him by the International Executive Board, is considered.

On motion made and passed the request to proceed in court is denied.

The matter of some locals exacting a tax of more than 4% on local engagements is discussed.

The Board decides that under Article IX, Section 38, no local tax in excess of 4% is permissible regardless of the form in which it is assessed such as surtax, expenses, surcharge, etc.

The President is instructed to continue advising locals in accordance therewith.

A letter is received from Mrs. Howsley Mayr requesting that the Federation give its approval to an orchestra composed of Mexican musicians performing in the United States.

On motion made and passed approval is denied.

The question of locals paying per capita tax on exempt local members which was laid over from the last meeting of the Board in June, 1945, is discussed.

On motion made and passed it is decided that locals need not pay per capita tax and journal subscriptions for members exempt from dues in such locals.

On motion made and passed the imprest petty cash fund which was authorized for the President's office was increased from \$50.00 to \$150.00.

The session adjourns at 7:00 P. M.

Blackstone Hotel,
Chicago, Illinois,
January 17, 1946.

The session is called to order by President Petrillo at 1:00 P. M.
All present.

The internal controversy in Music Educators' Association, Local 3, Chicago, Ill., is discussed with the representatives of that local and laid over until 6:00 P. M. to permit the appearance of Secretary Blegle Kay with the records.

The matter of violations of Form H contracts in connection with failure to deduct expenses in connection with Social Security payments is discussed.

The matter is laid over for further investigation.

President Rosenberg, Secretary Feinberg and Treasurer Suber of Local 802, New York, N. Y., appear before the Board regarding controlling the large influx of musicians in the Metropolitan area.

The matter is laid over until later in the meeting.

The representatives of Local 802, New York, N. Y., also submit a proposed schedule of prices and conditions for recordings.

The proposal is laid over to be taken up with other proposals under consideration.

President Hubbard, Executive Board Member Weber and Business Representative Burns of Local 6, San Francisco, Calif., and the representatives of Local 802, New York, N. Y., also submit proposals in reference to conditions for Federation members on ocean-going steamships.

The proposals are discussed and laid over for further consideration.

The representatives of Local 6, San Francisco, Calif., discuss with the Board the question of booking agents soliciting engagements where the orchestra is not on notice. They explain their charges against the Reg. D. Marshall Agency.

The matter is laid over.

The case wherein Local 6, San Francisco, Calif., fined their member Art Rowley, a sub-agent of Music Corporation of America, \$500.00 for violation of Article XIII, Section 9F of the A. F. of M. By-Laws, is considered. Representatives of Local 6 explain the situation.

The matter is laid over for further consideration.

The request of Subsidiary Local 6, San Francisco, Calif., to be permitted to continue in that status which was laid over from the last meeting of the International

Executive Board is discussed and laid over for further consideration.

The matter of Music Educators' Association, Local 3, Chicago, Ill., which was discussed earlier in the meeting is now taken up.

The representatives are present. On motion made and passed it is decided that the local is to have an election at the earliest possible moment and in the meantime to have a proper state of account from the present secretary.

The session adjourns at 7:00 P. M.

Blackstone Hotel,
Chicago, Illinois,
January 18, 1946.

The session is called to order at 1:00 P. M. by President Petrillo.
All present.

Reopening of Case No. 287, 1943-44 Docket: Claim of member Jerry Wald against Jerry Green and the Stage Door Casino, Baltimore, Md., and the General Amusement Corp., Bookers' License No. 300, for \$3,250.00 alleged to be due per contract, is considered.

Milton Krausny of General Amusement Corporation is the only interested party present, all other parties having been notified.

The case is thoroughly discussed. The matter is laid over for further consideration.

Julius Stein of Music Corporation of America, Milton Krausny of General Amusement Corporation, William Frederick of Frederick Brothers Agency, Inc., and Nat Letkowitz of Wm. Morris Agency, Inc., appear to discuss with the Board various matters in connection with the agencies licensed by the Federation.

After a short discussion the representatives of the agencies retire and the matter is postponed until later in the meeting.

Judge Justin Miller, president, and Mr. Arny, secretary, of the National Association of Broadcasters, appear. Judge Miller states that he would like to talk things over with the Federation in an endeavor to arrive at an amicable relationship with the Federation. He states that it is the desire of his organization, if possible, to come to some agreement by which the two organizations may work harmoniously together.

Various matters in connection with the past relationship of the two organizations are discussed and Judge Miller feels that more can be accomplished by a calm discussion of mutual problems. President Petrillo and the Board concur in the opinion expressed and it is agreed that a future meeting will be arranged.

The representatives of booking agencies reappear. There is a further discussion regarding the various problems in connection with booking including those of Federation members. The agencies request that they be permitted to include in their contracts riders providing for a settlement of expense accounts at the end of the fiscal year. They also request a basic agreement instead of the license.

The matter is laid over for further consideration.

President Gray of Local 208, Chicago, Ill., Charles Cole and Harry Fields of the El Grotto Club, Chicago, Ill., and Milton Krausny of General Amusement Corporation, appear in connection with the reopening of Case No. 846, 1944-45 Docket, wherein claim was allowed against the operators of that establishment in favor of member Jay McShann in the amount of \$4,950.00.

After a full discussion and consideration by the Board it is on motion made and passed decided to reverse its former action and deny the claim.

President Hubbard of Local 6, San Francisco, Calif., appears and explains the problems of his local in connection with the competition of service bands in its jurisdiction.

A letter is submitted addressed to Treasurer Gamble by Jack Wolf, a member of the Federation, in which he proposes increases in salary for travelling musicians with musical shows.

It is decided to refer the letter to the President's office for recommendation to the next convention.

In discussing the conference with the representatives of the National Association of Broadcasters it is decided to invite them to the next Board meeting which will probably be held in March or April.

The request of Subsidiary Local 6, San Francisco, Calif., to be permitted to re-

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tain its status as a subsidiary local is now taken up.

After a discussion it is on motion made and passed decided that since the International Executive Board had decided in 1942 that subsidiary locals were to be abolished and separate charters were to be granted, that a separate charter be granted to the members of Subsidiary Local 6, upon which they are to operate as an independent local in the same manner as all other former subsidiary locals.

The problem of Local 161, Washington, D. C., in connection with service bands presented by President Schwarz of that local which was laid over earlier in the meeting is discussed.

On motion made and passed it is decided to refer the matter to the President's office to take up with our counsel in Washington.

The session adjourns at 7:15 P. M.

Blackstone Hotel,
Chicago, Illinois,
January 19, 1945.

The session is called to order by President Petrillo at 10:00 A. M.
All present.

The matter wherein Local 6, San Francisco, Calif., fined its member Art Rowley \$500.00 which was laid over is now considered.

In view of the circumstances under which Rowley was acting it is on motion made and passed decided that the matter is not within the jurisdiction of the local.

Case No. 953, 1944-45 Docket: Appeal of the Wasserman Theatrical Enterprises, Inc., from an action of Local 143, Worcester, Mass., in requiring them to pay \$132.00 in connection with a performance of the opera "Martha" is considered.

After a full discussion on motion made and passed the action of the local is sustained.

Financial Secretary-Treasurer Gamble submits a financial report of the Federation as of December 31, 1945.

On motion made and passed the report is received.

The proposal of Local 802, New York, N. Y., in connection with the influx of musicians into the Metropolitan area which was laid over is now considered.

On motion made and passed it is decided that a local may require that an applicant reside in its jurisdiction for a period of not less than six months immediately prior to acceptance of his application for membership. In the case of applicants returning to civilian life from military service in World War II, time and place of residence immediately preceding such military service shall apply toward meeting this residence requirement.

The subject of split commissions between booking agents wherein the commission may amount to more than the maximum allowed by the Federation is discussed.

The Board affirms the policy that in no case may the total commission amount to more than such maximum.

On motion made and passed it is decided that members are not permitted to render services for motion picture or film companies which have no contract with the Federation.

On motion made and passed it is decided that members are not permitted to render services for recording companies which have no contract with the Federation.

On motion made and passed it is decided that members are not permitted to render services in the making of sound tracks for any persons or companies which lease, rent or sell sound tracks for general use.

President Petrillo is excused. Vice-President Bagley is in the chair.

The case of Joseph E. Maddy in which decision was reserved is now considered.

The following action was taken by the International Executive Board of the American Federation of Musicians at its meeting during the week of January 14, 1946:

At the meeting of the International Executive Board on the 15th day of January, 1946, at the Blackstone Hotel, Chicago, Illinois, a hearing pertaining to the matter of member Joseph E. Maddy was held in conformance with notice sent to Joseph E. Maddy, a copy of which was made part of the record in the case. There were present at the hearing the following members:

C. L. Bagley, Vice-President, who acted as Chairman;
Thomas F. Gamble, Financial Secretary-Treasurer;
Chauncey A. Weaver, J. W. Parks, Oscar F. Hild, Herman D. Keulin, W. M. Murdoch, Members of Executive Committee;
Leo Cluesmann, Secretary.

President James C. Petrillo did not in any manner participate in the hearing, in the deliberations or in the Board's decision. The Secretary, Mr. Cluesmann, likewise did not participate in this decision.

Mr. Cluesmann read the charges. Mr. Padway, Counsel for the Federation, then presented through the Secretary, a number of documents containing statements and admissions by Joseph E. Maddy. Mr. Maddy admitted that he knew as early as the month of February, 1945, that the National Music Camp had been placed on the National Unfair List. The evidence established that Mr. Maddy had stated on several occasions that he would not observe or comply with the order of the Federation requiring members to abstain from playing or rendering musical service at the National Music Camp, even though said camp had been placed on the National Unfair List. It was established that the said Joseph E. Maddy was employed at the National Music Camp, Interlochen, Michigan, in the months of July and August, 1945, and that he did at various times during said months play and render services at said camp; that on the basis of positive proof, oral and documentary, as well as admissions by Maddy, the Executive Board finds and concludes that the said member Joseph E. Maddy did play and render service at the National Music Camp in the months of July and August, 1945, at a time when said camp was listed on the Federation's Unfair List and of which fact he had due notice; that he did so in defiance of the Federation's action and in violation of the Constitution and By-Laws of the Federation.

That the conduct on the part of Joseph E. Maddy, hereinbefore recited, does, among other things, constitute a violation of the Constitution and By-Laws of the Federation, particularly Article X, Section 6(D) and Article X, Section A of the By-Laws and of Article II of the Constitution, meriting disciplinary action on the part of the Federation and such action is now taken, and the said Joseph E. Maddy is hereby expelled from membership in the Federation and any local of which he may be a member.

The foregoing was voted upon and unanimously adopted as the decision of the Board.

President Petrillo is in the chair.

Executive Officer Murdoch submits a comprehensive report on the Canadian radio situation. The matter is discussed.

Brother Murdoch is instructed to proceed in the manner suggested by the Board.

The situation in respect to Federation members on ocean-going steamships is now considered.

On motion made and passed it is decided that the matter be left in the hands of the President.

Charges preferred by Local 6, San Francisco, Calif., against the Reg. D. Marshall Agency for soliciting where the orchestras are not on notice is now considered.

On motion made and passed it is decided that the action of the Agency did not constitute solicitation in violation of the local law.

Letters of complaint regarding the same subject matter are also received from Local 94, Tulsa, Okla., and the Mid-West Conference of Musicians.

Case No. 287, 1943-44 Docket: Claim of member Jerry Wald against Jerry Green and the Stage Door Casino, Baltimore, Md., and the General Amusement Corp., Bookers' License No. 300, for \$3,250.00 alleged to be due per contract, is now considered.

After a full discussion on motion made and passed the claim is continued against Jerry Green and the Stage Door Casino and the General Amusement Corporation is held not to be liable.

Matters presented to the Board by the representatives of the booking agencies which were laid over are now considered.

In view of the explanation made, it is on motion made and passed decided to permit the use of riders on management contracts which call for less commission than the maximum allowed by the Federation providing that the state of ac-

(Continued on Page Twenty-six)



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Technique of PERCUSSION

By GEORGE LAWRENCE STONE

The title of this column brings me back to quite some years ago when the Boston Opera House was completed and real Grand Opera made its debut in that city as a regular institution. In the orchestra that was formed there were places for four drummers. Even-ly Frinkle Dodge, Jimmie Harrington, Tommy Hawkins and I were retained. Although far from being grandfathers we all had had more or less large orchestra experience, yet we felt that playing Grand Opera was something really to be proud of. And as time passed by without our being fired we began to develop considerable self-satisfaction. In fact, Jimmie went so far as to have some cards engraved (no less), reading, "James N. Harrington, PERCUSSION, Boston Opera Company", which he distributed on the slightest provocation to one and all.

All went well until Jimmie happened to pass out a card to Fritz Staudt. This burned Fritz for the two had grown up together from boyhood and Fritz didn't feel that such formal identification was necessary. Consequently it became a common occurrence thereafter at the Union Rooms to hear something like this: "Shake hands, fellers, my name is Fritz Staudt. I don't give out no cards. I'm just an ordinary drummer. I ain't one of these here PRECAUTION players."

The best part of it was that during the period when the new orchestra was being broken in, Fritz never knew just how important a part PRECAUTION played in our PERCUSSION.

THE DRUMMER'S HOT-FOOT

A DRUMMER friend drifted into the studio a few weeks ago and before he had time to say more than "hello" I asked him, "Why the worried look? Having trouble with the right foot?" He answered, "You must be the twin brother of Sherlock Holmes. How did you know?"

It doesn't take a master mind to divine a situation of this sort, for today's principal headache of two out of every three drummers seems to be keeping time on the bass drum.

First we have the slow foot. To give the drummer's right foot its just due, we ask more from it than we should. It isn't within the normal capacity of foot and leg muscles to kick out a fast four-in-a-bar for some fifteen minutes without tiring and often developing a cramp. To be sure, Hampton does it (and how easy it looks, too!) but he is one in a million, and I have no doubt that even he had his troubles on this score in times past.

Tired or cramped leg muscles result in faulty timing and slowing down. This can be cured by daily practice with the pedal foot, keeping it working on simple steady rhythms, not too fast, and stopping to relax at the first sign of tightening up. It is best done on the drum set but much can be accomplished by tapping the foot on the floor while drumming on the pad.



George L. Stone

The fast foot, trial of many fine professionals, stems from an entirely different source. Nerves may partially account for undue speed and the tension in executing a hard, hot and fast solo may contribute, but the main reason for heating up on the bass drum isn't because of the foot at all. It is simply that we can't control our hands, can't slow down the sticks, and our foot gets the blame when all it does is to follow our hands. And, slow or fast, this it has to do. I encounter many performers who devote untold hours to preparing drum figures they hope to use in a band. Unthinkingly they fall into the habit of practicing them at one speed. It generally follows that this is the speed most easily playable—to them. Or, if they keep to a rapid pace, their speed is such that rhythmic errors creep in unnoticed.

When one of these performers attempts to fit one of his "perfected" figures into the playing of a band he sometimes is shocked to discover that the leader has ideas of his own as to tempo. As a result the much worked-over brain-child falls flat, just because the drummer's hands can work at but one speed and his foot has to follow his hands.

The remedy? Practice everything from rudiments to solos at every playable speed. Practice the rudiments from slow to fast, from fast to slow, and at various even speeds. Work particularly on the long roll, striving for a slower rate of hand-alternation if inclined to "scratch" and a faster alternation if inclined to slowness.

Tempo-control of the hands will take care of the drummer's hot-foot.

THE LOWLY FOUR-STROKE

It is too bad that such an important embellishment as the Four-Stroke Ruff could not have been included in the traditional drum rudiments. Then we would have felt in duty bound to take it more seriously. It looks simple, so simple that some of us fail to get it as fully under control as we do the so-called standard rudiments. This is one of the beats that is characteristic of the drum. It occupies a very definite place in art music. In modern drumming its use in the right place will point up a drum figure most effectively. It could be used to advantage more frequently.

THE MISSING LINK



The four-stroke ruff furnishes the step (in embellishments) between the three-stroke ruff and the five-stroke roll, as shown above. Unlike the three-stroke or five-stroke mentioned, in which the grace-notes are produced by tap-and-rebound, the most common fingering for the four-stroke ruff is that of alternating singles, either rlr or rlrL. This is the fingering for ensemble playing when the other instruments have the same figure. Other fingerings such as shown in the following examples are often used.

SLOW PRACTICE FIRST

The four-stroke, executed with alternate singles, should first be practiced, as any rudiment, at slow EVEN speeds, with the graces well opened and struck from low level. Faster practice in the open and closed styles should follow, with the graces being closed in in ratio to the speed-increase. Finally, at top speed, the four-stroke ruff is "thrown" by what appears to the eye to be a single downward movement of the hands. In no other way can involved figures, such as four-stroke paradiddles (shown below), be executed at normal playing tempo.

FOUR-STROKE PARADIDDLES TRADITIONAL FINGERING



The common mistake which prevents one from being able to execute such figures as above is that one tries to "throw" the four-stroke at top speed before he has gained control of it at the underlying speeds.

THE FOUR-STROKE POINTS UP A DRUM BREAK



FOUR-STROKE FINGERINGS

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IN "The Art of Violin Playing", a book which should be in the library of every violinist, Carl Flesch says: "What we call 'playing in tune' is no more than an extremely rapid skillfully carried out improvement of the original inexactly located pitch. When playing 'out of tune', on the other hand, the tone, as long as it sounds, remains as false as it was at the moment of its production."

Thus we see that the improvement of intonation is primarily concerned with the improvement of hearing!

Because the pitch of all notes on the violin, except the infrequently used open strings, is determined by the placement of the fingers, the average violinist as he plays alone has a tendency to play in just intonation, i.e., the natural scale which is different from the slightly altered tempered scale of the piano. The result is that he will frequently find that after playing a series of notes perfectly "in-tune" that an open string will suddenly sound false. Similarly a singer after a long cadenza sung in perfect intonation will be very much surprised upon the entrance of the piano to find that he is as much as one tone away from the key.

Another interesting example of the difference between the just and the tempered scale is the following:



If you will play these fifths very carefully in tune without comparing them to open strings, you will find when you arrive at the final D that it is very slightly sharper than the open D string.

Because the standard of correct intonation is the equally tempered piano, one of the most important aids to clean intonation is very slow practice in unison with the piano.

Another aid in sharpening the ear is the deliberate use of quarter tones. In learning to distinguish between these very small intervals, one's ability to recognize inroluntary quarter tones is improved. The following is a useful exercise of this type:

Play slowly the open G string; then G sharp with the first finger. Now move the first finger back one-quarter step to G quarter tone sharp. Listen repeatedly to the difference between these three notes with the aid of a piano if necessary. Repeat the exercise on other strings and with all fingers on other notes.

An excellent intonation exercise is the 2nd Study of Schradieck's School of Technic, Vol. I. The intervals have been skillfully arranged for the improvement of hearing and finger control. The following fingerings for the first line of this study illustrate the traditional (a) and the extension (b) fingerings.



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MINUTES

(Continued on Page Twenty-four)

count of expenses be rendered at the end of the fiscal year.

The question of basic agreement with the agencies is laid over.

The matter of service band competition reported to the Board by President Hubbard of Local 6, San Francisco, Calif., is after a discussion referred to the President's office.

President Petrillo reports on his correspondence with the London Symphony Orchestra in reference to a proposed tour of the United States by that orchestra. On motion made and passed the entire matter is left in the hands of the President.

The subject submitted by Local 6, San Francisco, Calif., in which it is suggested that in the case of a radio engagement where the program originates in the jurisdiction of one local and is played in the jurisdiction of another local, that the highest price prevail which was submitted to the Board at its last meeting in June and laid over to this meeting is now considered.

The Board does not concur in the suggestion.

The Board considers the matter of assignments of management contracts.

On motion made and passed it is decided that assignments of management contracts by booking agencies will not be permitted.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 4:00 P. M.

Minutes of Special Meeting of the International Executive Board March 1, 1946

570 Lexington Ave., New York, N. Y. March 1, 1946.

The meeting is called to order by President Petrillo at 2:00 P. M. Present: Gamble, Weaver, Parks, Hill, Murdoch, Kerngood, Cluesmann. Absent: Bagley, Kenia, Weber; excused due to lack of transportation to arrive at meeting in time.

President Petrillo explains that the purpose of the meeting is to discuss pending legislation affecting the Federation

and organized labor in general and other matters of immediate interest to the Federation. The various matters are thoroughly discussed by the Board.

On motion made and passed it is decided that any money paid to the Federation by a foreign radio station pursuant to an agreement shall be deposited in an account to be known as "Special Radio Fund".

At 6:45 P. M. a recess is declared until 8:00 P. M.

On motion made and passed the President is instructed to notify the recording companies in accordance with their contracts, that the Federation desires to change wage scales and other conditions.

A letter is read from the Union Labor Committee to aid the UAW General Motors strikers signed by Leo Goodman, executive secretary, requesting financial aid in providing food.

On motion made and passed it is decided to contribute \$5,000.00 to this cause.

President Petrillo reports that the new agreements with circuses for the coming season provide for substantial increases in salary for Federation members.

Other Federation matters are discussed.

The meeting adjourns at 11:00 P. M.

Treasurer's Report

FINES PAID DURING MARCH, 1946

Table listing names and amounts of fines paid during March 1946. Total: \$1,349.88

CLAIMS PAID DURING MARCH, 1946

Table listing names and amounts of claims paid during March 1946. Total: \$1,500.00

Table listing names and amounts of contributions or payments.

Respectfully submitted, THOMAS F. GAMBLE, Financial Secretary-Treasurer.

Sailmakers on a New Tack

THE Upholsterers International Union of North America, in chartering Sailmakers and Canvas Local 1 of New York City, has inherited the traditions of one of the oldest organized trade unions in the United States.

Long before the American flag reached the Rio Grande and the Pacific coast, the Society of Journeymen Sailmakers of the Port of New York raised the banner of trade unionism and industrial democracy in 1833. The oldest existing records of the union, dated August 11, 1862, report that the sailmakers assessed themselves one dollar a month to establish a service relief fund to be used to aid families of journeymen sailmakers who had volunteered or been drafted into military service under the leadership of "Honest Abe" Lincoln.

Among the achievements of Local 1 were reducing working hours as early as 1876 to nine daily for the then high wage of three dollars a day. As early as 1904, the local succeeded in establishing an eight-hour-day in the port. Only a few months later, the local succeeded in establishing time-and-a-half payment for overtime.

As early as February, 1916, wage minimums of fifty cents an hour were established. Through the strength of the organization, rates rose rapidly from \$7.20 a day in May, 1920, to \$8 daily for a forty-four hour week in 1923 to \$10 a day in February, 1927, and to \$55 a week in 1931.

(From International Labor News Review)

Music Week

"The Need for Music in the Post-War World" is to be logically enough the keynote of concerts and other musical activities during Music Week (May 5th-11th) this year. A better world could not have been chosen. For, though everyone admits that in the emotional upheaval of a great war music is necessary to calm the fearful and revive the weak, few realize that even more in peacetime, when the monotony of the daily routine is apt to dull resolve and deaden idealism, music provides a stimulant and an inspiration possible through no other medium.

It is not during wartime but during peacetime that populations become lethargic and sordid. It is during peacetime that peoples give rein to selfish interests, indulge in extravagant whims, lose the broader perspective. During this week in May it is for us to lay stress on the ability of music to quicken our people in peacetime to new resolve and strengthen them in those vows so earnestly made during the war years.

Tunes of the Hour

Table listing song titles and artists for 'Tunes of the Hour'.

Local Reports

LOCAL No. 3, INDIANAPOLIS, IND.

New members: Ronald Barber, Arthur G. Baron, John L. Cain, Robert Clyde Carman, Margaret Mae Harold, William LeRoy Jennings, John P. King, Victor C. Kelly, Fay Long, Joseph Lowe, Mrs. Neida Mahan, Raymond Smith, William Stephenson, Charles M. Thomas, Robert N. Weeks, John R. Schmitz, Francis E. Mance, Richard Raines, Robert John Merrick, Robert V. Marschke, Harrison LeRoy Shepard, George M. Bender, William R. Wangelin, Lavon A. Kemp, Alvin J. Masten, Charles C. Crawford, Donald R. Wittig.

LOCAL No. 6, SAN FRANCISCO, CALIF.

New members: John W. Willis, George F. Andrade, Gabriel Cabral, Cecil Rhoad, Howard Huddleston, Arthur Nelson, Richard Lusani, George Sottero, Donald L. Wolery, Robert G. Krpalek, Angelo C. Giannini, Sanford Allen (Al) Willis, Richard (Dick) Sears, Adolph Hansen, Clyde W. Schofield, Walter G. Tolson, Robert J. Crawford, William G. Wilkes, Jack C. Fischer, Clarence A. Schnell, William Bojorques, Ray Fuller, Mary Lind, Ruth McBride, Ruth Curry, Bertha Colton, Francis F. Luther, Steve A. Salvi, Robert Van Meter, Thomas Marks, Richard Whetstone, Walter L. Gallatin.

LOCAL No. 10, CHICAGO, ILL.

New members: George Bunzki, Ivan Milton Keiser, Stanley M. Stevens, Gene C. Drake, Natale Roks Libonatti, Vernon Skoog, J. Robert Nelson, Morris Snyder, Marian Chas. Park, Irwin Rosen Rosenberg, Wilbur O. Hightower, Martin Helm, Clifford R. Ritter, Frank W. Benson, Laurence John Tobler, Floyd Green Rice, Jr., Frank J. Myslimier, Edw. Taterka, Alie Lindsey, Milton V. Hein, Irvin C. Ridge, Ellisworth Schmidt, Arthur R. Shaughnessy, William C. York, Ben Kual, Cohen O. Backey, Richard Show Fischer, Peter Galis, Helen Marie Cisar, Clarence L. Wilfong, Carl J. Martin, Ed Leukaute, Henry R. Kainer, Leno Monasterelli, Robert J. Willard, Leon H. Guide, Ginger Harmon, Joseph Steven Pilat, Alexander D. Ceraci, Attilio Commarato, Ralph D. Wakefield, Vernon J. Ross, Dean R. Maxedon, Kennel L. Kummerow, Dorothy June Schwarz, Norman Marsh, John (Jack) Jefferson, Milan M. Yanchich, Ted Kilinski, William Freese, Robert A. Schmidt, Zilman Wood, Chas. S. Binding, Tony Serry, Robert Kriz, Vincent A. Canova, Peter V. Vournas, H. J. Kallnowski, Ralph R. Harju, Edouard L. Rhyner, George P. Santos, Elmer Ziembecki, Anthony Werth, Jane Raffaele, Alice M. Tremper, Al Duorin, Herman Voss, Richard A. Schroeder, Peter G. Keranatis, Anton F. Hudec, Ross F. Martin, Raymond Brejcha, Bernard Levin, Laurel W. Stein, Henry Dunagan, Daniel Siegel, Michael J. Diana, Raymond Terper, Bruce R. Bodell, Norman Browne, Lawrence P. Gunty, Henry F. McGruder, Francis C. Coley, Edward Glass, Adolph Pozatek, Walt A. Nechoda, Harry B. Riley, Nick A. Iacovetti, Vito M. Accettura, Ben Rathlath, Edw. J. Galk, Sylvan D. Ward, Kenneth A. Robinson, Anthony Thos. Catalano, Anthony Caravelli, Wm. J. Cannon, Joe DeGeorge, Dean MacKenzie, Kenneth E. Iversen, Arthur C. Lundgren, Jos. J. Wallick, Frederick D'Agostino, Ray F. Bulteri, Vito F. Sanzola, Wayne R. Cross, Jack J. Michael, Theodore Berra, Rudolph L. Marschfeld, Joseph Purpura, Jack Corlin, Seymour C. Kalmikoff, Edward Laskowski, Seymour O. Lacob, Arthur Paul Sares, Wallace A. Dressler, John Amato, Jr., Oreste Michl, Robert Adams, Jack Michala, Theodore J. Alexander, Albert M. Solomon, John L. Laetch, Barbara L. Buckingham, Ernest Burnett, Jno. E. Stachowiak, Richard Ziembecki, Frank G. Miller, Warren Tideman, Glenn W. Webster, Quentin F. Gamberdiner, Edward C. Beyer, Richard L. Doyle, Walden Whyte-Hill, LaReine Otten, Gerald Myrow, Edw. E. Wilson, Kenneth L. Smith, Loel F. Davis, Robert F. Hejna, Everett L. Dreyer, George Thomas, Victor O. Barbieri.

LOCAL No. 22, SEDALIA, MO.

In service: R. E. Fullerton, Jack L. Meyer, Ray Miller.
Transfers deposited: Frances Parsons, 4; Art Hogle, Duane Hogle, both 380; Blaine Johnson, Verne Brown, both 25; Mary Brown, 5; Wayne Carmichael, 104 Anthony Vento, 9; Al Russ, 4; Lynn Lucas, Wm. Dubas, Chester Bott, Almon Clark, Marcus Wlodinger, Ben Houser, Harry Hansen, all 802.
Transfers withdrawn: Virginia Mathews, 10; Wm. Murphy, 802; Edward Murphy, 142; Anthony Bennell, 198.
LOCAL No. 23, SAN ANTONIO, TEXAS.
New members: James G. Blankenship, Richard A. Stevens, Ignacia Hernandez.
Transfer members: Bill Lawley, A. J. Rogance, Jr., Peggy Leary Howell, Dorothy L. Kalfif, Ninian Waerner, Leotal L. McNemry.
Transfers deposited: Richard Keith Wetherill, 594; Arlene Johnson, Jimmy Johnson, both 777; Edward M. Hurd, 147; Royce H. Janssen, 802; Billy C. Alexander, 306; Larry J. Herman, 477; Don H. Maddux, 76; Louis F. Davis, 625; Clamon W. Newbill, 688; Elmer W. Fehr, 104; James Paul Burson, 10; Nick Brodeur (Nick Brewer), Thol H. Taylor, Earl Schwallier, Frank Fonda, Delbert Lincoln, John Atkinson, all 10; Dick Horn, 12; Charles Hussman, 2; Earl S. Mayers, 5; Joe D. Knapp, 433; Larry C. Ties, 802; Edward A. Knapp, 34; Bill Apperson, 89; Paul Carlbone, 133; Timothy F. Hartnett, Jr., 802; Ray Brown, 163; Salvatore Fallin, 400; Salvador Sanchez, 65.
Transfers withdrawn: James Paul Burson, Frank Leslie Greenleaf, Howard Lelloy, Ralph T. Ankersen, Nell Miller, Sumner A. Logan, Elaine Olson, Leslie A. Kosla.
Transfer issued: Clinton Beacham.
Resigned: John Walton, Mary Jean White.
Traveling members: Johnnie (Scat) Davis, 47; Robert D. Baldwin, 5; Dick Dairymple, 72; Arthur D. Davis, 47; Mario Dentine, 66; Thomas Morgan, 73; Paul Johnson, 594; James H. Master, 140; G. A. Magnusson, 104; Joe Reisman, Jr., 468; Frankie J. Schenk, 320; Kenneth Trimble, 8; Sam J. Woodgate, 73; Robert Well, 179; Russ Morgan, Bill Amos, Lyle Grate, Thomas Thunen, Richard Arant, Paul Leu, William Hudspeth, Larry Patton, Daniel Peterson, Morris Cranford, James Davis, Milton Harris, David Gangursky, Buford Crouch, all 47; George Hill, 6; George Jennings, 802; Buddy Johnson, T. Conyers, B. Archer, L. Briggs, D. Van Dyke, Alfonso Robertson, Frank Brown, all 802; L. Nelson, 16; J. O'Laughlin, 745; J. Stanford, 746; L. Spann, 675; W. Nelson, 274; J. Wilson, 5; Teddy Stewart, 627; Clement Tervalon, 496.
In service: John C. Rodriguez, Jr.
LOCAL No. 29, BELLEVILLE, ILL.
In service: Clotus Andrus, LeRoy Schaum.
Retired: Ernst Harasz, Hubert Velle, David Stooky.
Transfer returned: Harry Harris.
LOCAL No. 36, TOPEKA, KANS.
New members: Tom Cunningham, Eugene E. Grissom.
Transfers issued: S. B. Dawson, Bill Howell.
Transfer deposited: A. E. Baughman.
Traveling members (bands): Ted West, Howard Judkins, Earl Coleman, Tony Pastor, Billy Gerhardt, Louis Armstrong, Bobby Byrne, LeRoy McNabb, Dee Courtney.
LOCAL No. 37, JOLIET, ILL.
New members: Virgil Floyd, Jr., LaVerne Schiffer, Edw. Gillespie, Robert Stuckel.
Transfers deposited: Lloyd McAnhan, 10; Jerry Magnon, 56; Stanley McKee, 594; Nettie Saunders, 208; Frank Stanlake, 249; Richard Millett, 181.
LOCAL No. 40, BALTIMORE, MD.
New members: Stephen Albrecht, Raymond C. Baldwin, Jr., Jon J. Bruley, Mrs. Roberta Franke, Charles Funk, Francis King John Kramer, Robert G. Seldman, Ray L. Silberback, Scott Watson, Emil (Zim) Zemarel.
Transfer member: Rosal Strahlheim.
In service: Calvin B. Kahler, Jack Behrend.
Transfers deposited: Gilfred Brown, Herb. Conf, Gerald Mancuso.
Transfers withdrawn: Jerry Light, Robert Sorin, Mort Bates.
Transfer issued: Maxwell Webster, Jon C. Pressprich, Theo. Loewenson, Stan Bridge, A. James Heller, Dorn Francis, Geo. B. Hoffmann, Bob Ellis, Clarence Leven, Joel Chenkin, Earl Crouse.
Transfers returned: Wm. R. Weber, Alyce Martin, Melvin H. Schroeder, Paul Carman, Edward Perry, Margaret Wilson.
Resigned: Lloyd A. Dreiling, Henry P. Taylor, Margaret Wilson.
Null and void: David Geyer, Hurley A. Holloway, Alvaro Dardozzi, Ted Adams.
LOCAL No. 47, LOS ANGELES, CALIF.
New members: Guadalupe Alvarez, Ronald D. Anderson, Ora M. Anton, Jose R. Arlax, Jr., Robert J. Ayward, Bob Baraca, Clayton G. Harris, Sidney Bartlett, Horace Bell, Shir-

Erased: Charles F. Burna, Edwin W. Freeman, Louis LaMonica.
Expelled: Russell L. Kelsey.
Resigned: Sydney Shulman, Carroll B. Spear, LeRoy J. Short.

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Hagman, Wm. Lens, Art Hitterman, Henry Barbossa, Walter R. Daniels, Robert Moore, Oscar Thielman, George Ranallo, Otha Dale Lohman, Martin Helm, Walt M. Mast, Edw. Holzinger, Mary Kats, Henry L. Diets, Keith Horrell, Alice Hofacker, Jack Meyring, Eddie Wickner, Maurio Nicoletti (Nick Craig), Vilma Raatz, Robert E. VonKopke, Wm. Haley, Pauline Cahoon Lamond, William Corti, Ralph DiGiorgio, Lewis Mortimer (Martin), Richard Becker, Wayne Larson Ellis, Howard A. Determan, Gregor Balough, Marvin H. Hughes, Art Hess, Robert A. Walden, Eugene A. Bera, Gaylord Ward, R. C. Williamson, C. A. Napora, H. E. Stewart, Pete Hales (Ithalys), Leonard Krupnick, Dorothy Grill, John Colech, Henry Meyerman, John W. Chick, Edwin A. Beck, Wm. H. Reddie, Nick D. Susca, John Cichocki, Sharon Russell, Raymond Brejcha, Joe Olivadote, Alb. P. Bruna, E. R. Balchack, Thos. Covell, C. Page Palmer, Alice Tremper, H. H. Kakaull, Sterling Bose, Willard Niece, Jerry Salone, Wm. J. Russo, Jr.

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ley Bentley, Harry C. Berman, Frank A. Besoda, Winifred Blanso, Harry Blanchard, Benjamin P. Bok, Arthur A. Bovero, Phillip Brooks, Howard M. Brown, Ned C. Brundage, Irving R. Bush, Patricia Cahill, Joe R. Cassino, Sam G. Cassano, Andrew Chariton, David Chavira, Lloyd Choate, Ralph T. Christian, Carley C. Cline, Tony Cochran, Danny Cohen, Imilda Cohn (Dolly Smith), Wm. D. Cole, Homer Colom, Velma B. Cook, Jack J. Costanzo, Dillard J. Cox, Julia M. Crist, Jack R. Crockett, Jack Cullen, Wayne Curtis, Wm. A. Curtis, G. Leon Dallin, Frank Dalsell, Earl M. DeGeneres, Alden A. Delano, Fernando De La Torre, Marie Diane, Chas. Diabold, Edwin F. Duchin, Chaz P. Duffield, Dale F. Durbin, Edwin A. Etkin, Dale W. Fellows, Carl Fenstermaker, Thomas J. Flack, Armen Ganperling, Alfred S. Gaspar, V. W. (Pete) Gates, Irving Gertz, Gladys Gladstone, Albert B. Grassl, Raymond P. Gregori, Earl B. Hamlin, Wm. Frank Haub, Frederick M. Hodson, Hazel Hoffman, Estelle Isiebki, J. W. (Bill) Jacoby, Louis W. Jochems, Fenton G. Jones, Jerry Jones, Jeanne Keller, Richard G. Kilgore, Wilfred B. King, Kenneth K. Klaus, Edwin R. Kosinski, Joe Lara, Edw. F. Lvain, Philip H. Lawrence, James C. Lee, David J. Leonard, Vladimir Lukashuk, Geo. L. Luppen, Walter G. Mann, Frank Matchette, Morris J. Maxwell, Geo. McCartney, Helen McCollum, Herbert McCollum, Richard C. Mibelsic, Russ Morgan, LaWanda R. Moss, Raymond A. Munson, Adela Myers, George A. Myers, Martin Naldi, Bernhard E. Niemi, Jos. F. Park, Ira E. Parkhurst, Creighton Pasmore, Paul Pearson, Murray Peck, Arthur L. Pereilman, Mary Plasterer, Ben E. Porter, Walter G. Powell, O. W. (Wally) Pritchard, George A. Probert, Jr., Harvey Raab, Naum Raginsky, Robert W. Rawdin, Douglas G. Reeves, George C. Reno, John T. Rice, Arthur C. Rich, Edw. Robbins, Alan I. Robinson, Julius Rosenthal, Sydney Ross, Guy Salmus, Jan Sawvitt, Lee C. Sawin, Allen Schaak, Wm. H. Scheweis, Paul L. Schuster, Raymond Scilheimer, Alton L. Sewell, Aaron Shapiro, Rodrigo, Sierra, Annette Silverfield, Florence D. Skovald, Houston S. Smith, Buster Steele, L. D. Stegall, Mintie Stegall, Wanda C. Stegall, Philip B. Stiner, Edw. A. Strode, Tom L. Stuart, Homer W. Taylor, Ruth Thomas, Leslie G. Thompson, Elvjo D. Tondino, Leon Van Campen, Tony Virginia, Chas. R. Walters, Leslie W. Wilson, Jr., Jos. L. Zingale, M. Alva Zook, Jr.

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DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

Castle Gardens: Youth, Inc., Props., Detroit, Mich.
Michigan Park: Joseph Paney, Niagara Falls, N. Y.
Rainbow Gardens: A. J. Vosa, Mgr., Briant, Iowa.
Sun-Bar Gardens, Kansas City, Mo.
Sunset Park: Baumgart Sisters, Williamsport, Pa.
Terrace Gardens: E. M. Carpenter, Mgr., Flint, Mich.
Wendell Park: Poughkeepsie, N. Y.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

ALBUQUERQUE: Frazier, Whack
BIRMINGHAM: Sellers, Stan

ARIZONA

PHOENIX: Family Catering Co., Phoenix, John Murphy, Dennis K., Owner, The Ship Cafe.
Newberry, Woody, Manager and Owner, The Old Country Club, Ship Cafe, The.
Dennis K. Murphy, Owner, Taggart, Jack, Mgr., Oriental Cafe and Night Club.

ARKANSAS

EL DORADO: Shivers, Bob
HOT SPRINGS: Sky Harbor Casino, Frank McAnan, Mgr.
LITTLE ROCK: Bass, May Clark, Bryant, James E. DuVal, Herbert
MCGEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E., Robertson Baker, Inc.
TEXARKANA: Grant, Arthur

CALIFORNIA

BAKERSFIELD: Charlton, Neil Co., Richard
BENICIA: Rodgers, Edw. T.
BEVERLY HILLS: Yates, Irving
HOLLYWOOD: Cohen, M. I., Deupster, Ann, Hanson, Fred, Maggard, Jack, Morton, J. H., Parsonson, Trent, Rothschick, Kurt, Wright, Andy, Attraction Company
LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc., Landed Management, Inc., Brumbaugh, A. E., Prop., Lake Shore Cafe, Dalton, Arthur, Hanson, Fred, Maggard, Jack, Newman, A. H., Promoter, Quendbach, Al., Mgr., Granada Club, Shupe, Helen, Williams, Earl, White Horse Bowl
NANTUA: Kaiser, Fred
NORTH HOLLYWOOD: Lamiller, Bernard
OAKLAND: De Azevedo, Soares, Foster, George, Morkin, Ross
OROVILLE: Rodgers, Edw. T., Palm Grove Ballroom
PALM SPRINGS: Hall, Donald H.
SACRAMENTO: Cole, Joe, Lemong, George
SAN DIEGO: Triand, Joseph, Operator, Playland Miller, Warren
SAN FRANCISCO: Baum, Al., Kahn, Ralph, Rogers & Chase Co., Shelton, Earl, Earl Shelton Productions, Tenner, Joe (Henry), The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
STOCKTON: Sharon, C.
VALLEJO: Rendezvous Club, Adeline Onta, Owner, and James O'Neil, Mgr.
YREKA: Lega, Arthur

COLORADO

DENVER: Goldfarb, Marvin, Bookers' License 1982 of the National Enterprises, Saxon, Charles

CONNECTICUT

HARTFORD: Kaniwicz, Clarence (Kay) Kaplan, Yale

FLORIDA

Kay, Clarence (Kantrovitz) Russo, Joseph, Shayne, Tony
NEW HAVEN: Nixon, E. C., Dance Promoter.
NEW LONDON: Johnson, Henry
WATERBURY: Derwin, Wm. T., Fitzgerald, Jack
WEST HAVEN: Patricia, Alfred

DELAWARE

LEWES: Riley, J. Carson
NEW CASTLE: Lamon, Ed.
WILMINGTON: Chippey, Edward B., Crawford, Frank, Johnson, Thos. "Kid" Kaye, Al.

INDIANA

CORAL GABLES: Hirshman, George A., Hirshman Florida Productions, Inc.
HALLANDALE: Singapore Sables
JACKSONVILLE: Sells, Stan
KEY WEST: Johnson, Clifford, Operator, Habana Madrid Club.
MIAMI: Evans, Dorothy, Inc.
MIAMI BEACH: Annon, Jack, Terrace Restaurant, Hume, Jack, Galani, Peter, Mgr., International Restaurant, W.P. End Club, B. B. Reid, Mgr., Charles Leveson, Owner.
ORLANDO: Wells, Dr.
SARASOTA: Loudon, G. S., Mgr., Sarasota Cotton Club.
STARKE: Camp Blending Recreation Center, Goldman, Henry
TAMPA: Junior Woman's Club, Pegram, Sandra, Williams, Herman
WEST PALM BEACH: Walker, Clarence, Principal, Industrial High School.

GEORGIA

ATLANTA: Herren, Charles, Herren's Evergreen Farm-Supper Club.
AUGUSTA: Kirkland, Fred, Minnick, Inc., Minnick, Attractions.
SAVANNAH: Hotel DeSoto Bellman's Club
VALDOSTA: Wilkes, Lema
VIDALIA: Pal Amusement Co.
IDAHO
LEWISTON: Rosenberg, Mrs. R. M.
POCATELLO: McNichols, James, Reynolds, Bud
ILLINOIS
CHICAGO: Berk's Super Beer Co., Brydon, Ray, Marsh of the Dan River 4-Ring Circus, Chicago Artistic Bureau, License 668 Children's Health & Aid Society, Club Plannation, Ernest Bradley, Mgr., Lowe, Wakefield, Owner, Gale, Elmer, General Manager, and Chicago Artistic Bureau, License No. 468.
Castello, Chas., Owner, Drum Cocktail Lounge, Davis, Wayne, Eden Building Corporation, 411 Club, The, Iles Kelly, Owner, Fine, Jack, Owner, "Play Girls of 1948", Fine, Jack, Owner, "Victory Follies", Fitzgerald, P. M., Mgr., Grand Terrace Cafe, Fox, Albert, Fox, Edward, Gluckman, E. M., Broadway on Parade, Hale, Walter, Promoter, Markes, Vince, Mays, Chester, Miller, B. H., Nowak, Sarge, Rose, Sam, Sipschen, R. J., Amusement Co., Sitar, Horace, Stanton, James B., Stoner, Harlan T., Taffan, Matthew, Platinum Band Revue, Taffan, Matthew, "Triumphations of 1941", Tenbuer, Chas. A., of T. N. T. Productions, Thomas, Ott E., Whiton (Jones), Agns, Owner, Casa Blanca Lounge
EAST ST. LOUIS: Davis, C. M.
EFFINGHAM: Behl, Dan
FREEPORT: Hille, Kenneth & Fred March, Art
GALESBURG: Lick, Horace G.

KANSAS

KANSAS CITY: White, Cordell
LEAVENWORTH: Phillips, Leonard
MANHATTAN: Stuart, Ray
TOPEKA: Mid-West Sportsmen Association
WICHITA: Bedinger, John, Over Flow Club, Fred Ulemans and H. E. "Whites" Clinton, Mgrs.

KENTUCKY

HOPKINSVILLE: Steele, Lester
LEXINGTON: Harper, A. C., Hine, Geo. H., Oper., Holcyon Hall, Montgomery, Garnett, Wilson, Sylvester A.
LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Site Club, Greenwell Club, Norman, Tom, Obit, L. A., Jr., Shelton, Fred, Walker, Norsal, Wilson, James H.
MIDDLESBORO: Green, Jimmie
OWENSBORO: Crisil, Joe, Owner, Club 71
PADUCAH: Vickers, Jimmie, Bookers' License 2011

LOUISIANA

ALEXANDRIA: Green, M., Owner and Operator, Riverside Bar, Smith, Mrs. Lawrence, Prop., Club Plantation, Stars and Bars Club, A. R. Conley, Owner, Jack Tyson, Mgr., West, E. J.
LAKE CHARLES: Veltin, Tony, Mgr., Palms Club
NEW ORLEANS: H. Labd, Chauncey A. Mitchell, A. T.

MAINE

SHREVEPORT: Adams, E. A., Farrell, Holland, Foster, J. W., Reeves, Harry A., Rhee, Billy, Williams, Claude

MARYLAND

BALTIMORE: Alber, John J., Continental Arms, Old Philadelphia Road, Delta Sigma Prateristy, Demley, Emil F., Earl Club, Earl Kahn, Prop., Erod Holding Corporation, Green, Jerry, Lipsey, J. C., Mason, Harold, Prop., Club Astoria, New Broadway Hotel, Stage Door Casino, White, David, Nation Wide Theatrical Agency.
BETHESDA: Hedges, Edwin A.
FREDERICK: Rev. H. R. Rittenhouse
SALISBURY: Twin Lantern, Elmer B. Dashiell, Operator
TUNERS STATION: Thomas, Dr. Joseph H., Edgewater Beach.
MASSACHUSETTS
ALLSTON: Spaulding, A. W.
ATTLEBORO: St. Moritz Cafe
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NORTH WYMOUTH: Pearl, Weyman

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LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Site Club, Greenwell Club, Norman, Tom, Obit, L. A., Jr., Shelton, Fred, Walker, Norsal, Wilson, James H.
MIDDLESBORO: Green, Jimmie
OWENSBORO: Crisil, Joe, Owner, Club 71
PADUCAH: Vickers, Jimmie, Bookers' License 2011

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SALISBURY: Twin Lantern, Elmer B. Dashiell, Operator
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OWENSBORO: Crisil, Joe, Owner, Club 71
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SCENECTADY:
Gibbons, John F.
Magill, Andrew
Silverman, Harry, Owner,
Music Bar & Restaurant.

SOUTH FALLSBURG:
Kaufman, Wm. and Pines Hotel.
Seldin, S. H., Oper.,
Grand View Hotel.

SUFFERN:
Armstrong, Walter, Pres.,
Country Theatre.

SYRACUSE:
Feingold, Norman
Horton, Don
Syracuse Musical Club

TONAWANDA:
Shuman, George, Oper.,
Hollywood Restaurant.

TROY:
DeSina, Manuel
Manhattan Club,
George Jones, Proprietor.

TUCKAHOE:
Ritbaum, Murray
Rosen, Walter

UTICA:
Munson, Alex

VALHALLA:
Twin Palms Restaurant,
John Mast, Prop.

WHITE PLAINS:
Brad, Marn
Hechins Corporation, Reis, Leo

WHITESBORO:
Guido, Lawrence

YONKERS:
Colonial Manor Restaurant,
William Balmer, Prop.

**LONG ISLAND
(New York)**

HICKSVILLE:
Seever, Mgr., Hicksville Theatre

LINDENHURST:
Fox, Frank W.

NORTH CAROLINA

ASHEVILLE:
Pitman, Earl
Village Barn,
Mrs. Ralph Overton, Owner.

CAROLINA BEACH:
Palin Royal Restaurant,
Chris Economides, Owner.

DURHAM:
Abston, L. W.
Ferrell, George
Mills, J. N.
Pratt, Fred

FAYETTEVILLE:
Bethune, C. B.
Matthews, John Owner and Oper.,
Andy's Supper Club,
The Town Pump, Inc.

GREENSBORO:
Fair Park Casino and Irish Horn

HIGHPOINT:
Trumpeters' Club, The,
I. W. Bennett, Pres.

KINSTON:
Coutie, E. F.

RALEIGH:
Charles T. Norwood Post,
American Legion.

WILLIAMSTON:
Grey, A. J.

WINSTON-SALEM:
Payne, Miss L.

NORTH DAKOTA

BISMARCK:
Goman, L. R.

OHIO

AKRON:
Brady Lake Dance Pavilion
Fullman Cafe,
George Subrin, Owner and Mgr.
Millard, Jack, Mgr. and Lessee,
Merry Go-Round.

CANTON:
Holt, Jack

CHILLICOTHE:
Rutherford, C. E., Mgr.,
Club Bavarian,
Scott, Richard

CINCINNATI:
Anderson, Albert,
Booker's License 2996,
Black, Floyd
Carpenter, Richard
Einhorn, Harry
Jones, John
Kolb, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Reiser, Lee
Reider, Sam

CLEVELAND:
Amata, Carl and Mary, Green Derby
Cafe, 3314 East 116th St.
Salerno, Frank J.
Tutstone, Velma
Weisberg, Nae, Mgr.,
Mayfair or Euclid Casino.

COLUMBUS:
Bell, Edward
Bellingier, C. Robert
Mallory, William

DAYTON:
Stapp, Philip B.
Victor Hugo Restaurant

DELAWARE:
Bellingier, C. Robert

ELYRIA:
Cornish, D. H.,
Elyria Hotel

FINDLAY:
Bellingier, C. Robert
Wilson, Mr. and Mrs. Karl, Oper.,
Paradise Club.

KENT:
Sophomore Class of Kent State Uni-
versity, James Ryback, Pres.

MARIETTA:
Morris, H. W.

MEDINA:
Bradford, Paul

OXFORD:
Dayton-Miami Association,
William F. Drees, Pres.

PORTSMOUTH:
Smith, Phil

SANDUSKY:
Vanderweil Sidewalk Cafe, The
Ruppert, John
Wonderbar Cafe

SPRINGFIELD:
Prison Housley Lodge No. 489,
A. E. P. O. E.

TOLEDO:
Cavender, E. S.
Frank, Steve and Mike, Owners and
Mgrs., Frank Bros. Cafe,
Dutch Village, A. J. Hand, Oper.,
Huntley, Lucius

WARREN:
Windom, Chester
Young, Lin.

YOUNGSTOWN:
Finhorn, Harry
Lombard, Edward
Reider, Sam

ZANESVILLE:
Venner, Pierre

OKLAHOMA

ADA:
Hamilton, Herman

OKLAHOMA CITY:
Holiday Inn, Louis Strauch, Owner
Louis' Tap Room,
Louis Strauch, Owner,
The 29 Club, Louis Strauch, Owner

TULSA:
Angel, Alfred
Cahry, Charles
Horn, O. B.
Mayfair Club, John Old, Mgr.
McLlani, Arthur
Moana Company, The
Tate, W. J.

OREGON

ASHLAND:
Hajala, Kermit, Oper., The Chateau

HERMISTON:
Rosenberg, Mrs. E. M.

PENNSYLVANIA

ALTIQUIPPA:
Cannon, Robert
Cannon, Chris
Young Republican Club

ALLENTOWN:
Connors, Earl
Sedley, Roy

BIRDSBORO:
Birdsboro Orpheo Home Assn.

BRADFORD:
Fizel, Francis A.

BROWNVILLE:
Hill, Clifford, Pres.,
Triangle Amusement

BRYN MAWR:
Fox, J. Mrs. H. J. M.

CANONSBURG:
Vilnius, Tom

CLARION:
Birocco, J. E.
Smith, Richard
Resling, Albert A.

COLEMBIA:
Hardy, Ed.

CONNEAUT LAKE:
Yaras, Max

DELMAR:
Green Gables

EASTON:
Calicchio E. J., and Matino, Michael,
Mgrs., Victory Ballroom,
Green, Morris
Jacobson, Benjamin
Koury, Joseph, Owner,
The V. M. I. D. Club.

ELMHURST:
Warro, John, Mgr., Showboat Grill

EMPORIUM:
McNarney, W. S.

ERIE:
Oliver, Edward

FAIRMOUNT PARK:
Riverside Inn,
Samuel Ottenberg, Pres.

HARRISBURG:
Reeves, William T.
Waters, B. N.

KEELAYRES:
Condors, Joseph

LANCASTER:
Parker, A. B.
Weinbaum, Joe

LATROBE:
Yingling, Charles M.

LEBANON:
Fishman, Harry K.

MARSHALLTOWN:
Willard, Weldon D.

MIDLAND:
Mason, Bill

MT. CARMEL:
Mayfair Club, John Pogorsky and
John Ballent, Mgrs.

NEW CASTLE:
Boudurant, Harry

PHILADELPHIA:
Arcadia, The International Rest.
Benny-the-Bum,
Benjamin Fogelman, Proprietor,
Bryant, G. Hodges
Bubeck, Carl F.
Fabiani, Ray
Garcia, Lon, formerly held
Booker's License 2620,
Glas, Dave
Horn, Izzy
McShain, John
Philadelphia Federation of Blind
Philadelphia Gardens, Inc.
Rothe, Otto
Street, Benny
Wilner, Mr. and Mrs. Max

PITTSBURGH:
Anania, Flores
Blandi's Night Club
Ficklin, Thomas
Sala, Joseph M., Owner,
El Chico Cafe.

POTTSTOWN:
Schmoyer, Mrs. Irma

READING:
Nally, Bernard

RIDGEWAY:
Benignis, Silvio

SHARON:
Marion & Cohn, Former Op.,
Clover Club.

STRAFFORD:
Poinsettia, Walter

WASHINGTON:
Athens, Peter, Mgr.,
Washington Cocktail Lounge.

WEST ELIZABETH:
Johnson, Edward

WILKES-BARRE:
Cubey, Harry
Korley, William
McKane, James

YATESVILLE:
Buzano, Joseph, Oper., Club Mayfair

YORK:
Weinstrom, Joe

RHODE ISLAND

NORWOOD:
D'Antonio, Joe
D'Antonio, Mike

PROVIDENCE:
Allen, George
Belanger, Lucian
Goldsmith, John, Promoter
Kronson, Charles, Promoter

WARWICK:
D'Antonio, Joe
D'Antonio, Mike

SOUTH CAROLINA

CHARLESTON:
Hamilton, F. A. and James

GREENVILLE:
Allen, E. W.
Bryant, G. Hodges
Fields, Charles B.
Goudman, H. F., Mgr., The Pines
Jackson, Rufus
National Home Show

ROCK HILLS:
Bolan, Kid
Wright, Wilford

SPARTANBURG:
Holcome, H. C.

TENNESSEE

BRISTOL:
Pinehurst Country Club,
I. C. Bates, Mgr.

CHATTANOOGA:
Duddy, Nathan
Reeves, Harry A.

JACKSON:
Clark, Dave

JOHNSON CITY:
Watkins, W. M., Mgr.,
The Lark Club

MEMPHIS:
Atkinson, Elmer
Hullbert, Maurice

NASHVILLE:
Carter, Robert T.
Eakle, J. C.
Harris, Rupert,
Greater United Amusement Service

TEXAS

ABILENE:
Sphinx Club

AMARILLO:
Cox, Milton
Donohoo, H. W.

AUSTIN:
Franks, Tony
Bowlett, Henry

CLARKSVILLE:
Dickson, Robert G.

DALLAS:
Carnahan, R. H.
Goldberg, Bernard
May, Oscar P. and Harry E.
Morgan, I. C.

FORT WORTH:
Bauer, Bill
(also known as Joe Bowers).
Bowers, J. W.
Carnahan, Robert
Coo-Go Club
Merritt, Morris John
Smith, J. F.

GALVESTON:
Evans, Bob
Page, Alex
Purple Circle Social Club

HENDERSON:
Wright, Robert

HOUSTON:
Grigsby, J. B.
Iverson, Oscar
Merritt, Morris John
Orchestra Service of America
Bess, Bouldin
Richards, O. K.
Rubinowitz, Paul
World Amusements, Inc.,
Thomas A. Wood, Pres.

KILGORE:
Club Plantation
Mathews, Edna

LONGVIEW:
Ryan, A. E.

MIDLAND:
Donohoo, H. W.

PALESTINE:
Earl, J. W.

PORT ARTHUR:
Silver Slipper Night Club,
V. B. Berwick, Mgr.

TEXARKANA:
Gant, Arthur

TYLER:
Giffilian, Max
Tyler Entertainment Co.

WACO:
Williams, J. R.

WICHITA FALLS:
Dibbles, C.
Malone, Eddie, Mgr., The Barn

UTAH

SALT LAKE CITY:
Allan, George A.

VERMONT

BURLINGTON:
Thomas, Ray

VIRGINIA

NEWPORT NEWS:
Kay, Bert, Owner, "The Barn"

NORFOLK:
DeWitt Music Corporation, U. H.
Mazey, Pres.; C. Coates, V. Pres.

NOXTON:
Pegram, Mrs. Erma

ROANOKE:
Harris, Stanley
Morris, Robert F., Mgr.,
Radio Artists' Service,
Wilson, Sol, Mgr., Royal Casino

SUPOLE:
Clark, W. H.

WASHINGTON

TACOMA:
Dittbenner, Charles
King, Jan

WOODLAND:
Martin, Mrs. Edith

WEST VIRGINIA

BLUEFIELD:
Branks, Lawson
Florence, C. A.
Thompson, Charles G.

CHARLESTON:
Brandan, William
Cory, Lillian
Hargreave, Paul
White, R. L.
Capital Booking Agency,
Wells, Ernest B.

FAIRMONT:
Carpenter, Samuel H.

WISCONSIN

ALMOND:
Bernasco, Geo., Two Lakes Pavilion

APPLETON:
Kunzelman, E.
Miller, Earl

ARCADIA:
Schade, Cyril

BARABOD:
Dunham, Paul L.

EAGLE RIVER:
Denoyer, A. I.

GREEN BAY:
Franklin, Allen

HEAUFORD JUNCTION:
Kilinski, Phil, Prop.,
Phil's Lake Nakomis Resort.

JUMP RIVER:
Frickson, John, Mgr.,
Community Hall.

KEMENAS:
American Legion Auxiliary
Long, Matilda

MADISON:
White, Edw. R.

MALONE:
Kramer, Gale

MERRILL:
Gotsch's Nite Club,
Bert Gotsch, Owner.

MILWAUKEE:
Cubie, Iva
Thomas, James
Weinberger, A. I.

MT. CALVARY:
Snack, Steve

NEOPIT:
American Legion,
Sam Anderson, Vice-Commander.

RHINELANDER:
Kendall, Mr., Mgr.,
Holly Wood Lodge.

ROTHSCHILD:
Rhyner, Lawrence

SHEBOYGAN:
Bahr, August W.
Siecha, N.

SLINGER:
Rue, Andy, alias Andy Ruege

STURBEON BAY:
DeFoe, F. G.
Larshend, Mrs. George, Prop.,
Carnian Hotel.

WAUSAU:
Vogl, Charles

WYOMING

CASPER:
Schmitt, A. F.

ORIN JUNCTION:
Queen, W., Queen's Dance Hall

DISTRICT OF COLUMBIA

WASHINGTON:
Arcadia Ballroom, Edw. P. Meserole,
Owner and Operator
Archer, Pat
Berenguer, A. C.
Burroughs, H. F., Jr.
Cole, Sylvester
Dukes, John (Jim), Prop.,
Dykes' Stockade
Flagship, Inc.
Fruitone, James
Furedy, F. S., Mgr.,
Trans Lux Hour Glass
Hayden, Phil
Hodges, Edw. A.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus
Hue, Lim, Mgr., Casino Royal,
formerly known as La Paree.
Lynch, Buford
McDonald, Earl H.
Melody Club
Moore, Frank, Owner,
Star Bus Inn.
O'Brien, John T.
Reich, Eddie
Rosa, Thomas N.
Smallwood, Edward
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.

CANADA

ALBERTA

CALGARY:
Dowsley, C. L.

MANITOBA

WINNIPEG:
Hamilton Booking Agency

ONTARIO

BRANTFORD:
Newman, Charles

HAMILTON:
Daniels Amusement Co.

PORT ARTHUR:
Curtin, M.

TORONTO:
Leslie, George
Chin Up Producers, Ltd.,
Boly Young, Mgr.
Clarke, David
Cocheril, W. H.
Iden, Leonard
Henderson, W. J.
LaSalle, Fred,
Fred LaSalle Attractions,
Local Union 1452, CIO Steel Work-
ers' Organizing Committee.

QUEBEC

MONTREAL:
Auger, Henry
DeSautels, C. B.
Horn, Jack, Operator, Vienna Grill
Sourkes, Irving
Sourkes, Irving
Sourkes, Irving
VERDUN:
Senecal, Leo

MISCELLANEOUS

American Negro Ballet
Aulger, J. H., Aulger Bros. Stock Co.
Ball, Ray, Owner, All-Star 101 Parade
Benshoff, Clarence
Bert Smith Revue
Bigley, Mel. O.
Baugh, Mrs. Mary
Blake, Milton (also known as Manuel
Blanke and Tom Kent).
Blanke, Manuel (also known as Mil-
ton Blake and Tom Kent).
Blaufo, Paul, Mgr., Pee Pee Gee
Production Co., Inc.
Brance, Dr. Max, Wagnerian Opera Co.
Braunstein, B. Frank
Bruce, Howard, Mgr., "Crazy Holly-
wood Co."
Bruce, Howard,
Hollywood Star Doubles,
Brugler, Harold
Byrdon, Ray Marsh, of the
Dan Rice 3-Ring Circus
Bury, L. I., and Partners
Carr, June, and
Her Parisienne Creations,
Carroll, Sam
Currie, Mr. and Mrs. R. C.,
Promoters, Fashion Shows
Curry, R. C.
Czapiewski, Harry J.
Darragh, Don
DeShon, Mr.
Eckhart, Robert
Edmonds, F. E., and His Enterprises
Farabee, B. F.
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fitzkee, Daniel
Foley, W. B.
Fox, Sam M.
Freeman, Jack, Mgr., Follies Gay Paree
French, Joe C.
Gardiner, Ed., Owner, Uncle Ezra
Smith's Barn Dance Follies.
Garrow, Pete
Hartog, M. L., Promoter
Henderson, G. B., Fair Promoter
Hoffman, Ed. F., Hoffman's 3-Ring
Circus.
Horan, Irish
Hysman, S.
International Magicians, Producers of
"Magik in the Air".
Johnson, Sandy
Kaiz, George
Kainounga Operating Corp.,
F. A. Schefel, Sec.
Kane, Lew, Theatrical Promoter
Kent, Tom (also known as Manuel
Blanke and Milton Blake).
Kessler, Sam, Promoter
Keyes, Ray
Kimball, Dude (or Romaine)
Kosman, Hyman
Kosta, Oscar
Larson, Norman J.
Lasky, Andre, Owner and Mgr.,
Andre Lasky's French Revue.
Lawton, Miss Judith
Leister, Ann
Levin, Harry
London Intimate Opera Co.
Mager, Floyd
Maurice, Ralph
Maxwell, J. E.
McFeyer, William, Promoter
McKay, Gail B., Promoter
McKinley, N. M.
Meyer, Harold
Miller, George E., Jr.,
former Booker's License No. 1129,
Montmouth County Firemen's Assn.
Monoff, Yvonne
Mosher, Woody (Paul Woody)
Mushko, Maurice
Muller, Otto
Nash, L. J.
Ouellette, Louis

Platinum Blind Revue
Plumley, L. D.
Richardson, Vaughn, Pine Ridge Falls
Robertson, T. E.,
Robertson Radio, Inc.
Rogers, Harry, Owner, "Frisco Follies"
Rosa, Hal J.,
Rosa, Hal J., Enterprises
Russell, Ross, Mgr., "Shanghai Nigh
Revue"
Schulte, Ray
Shavitch, Vladimir
Shayne, Tom
Singer, Leo, Singer's Midgrin
Smith, Ora T.
Snyder, Sam, Owner, International
Water Follies
Stone, Louis, Promoter
Taffan, Matthew
Templeton, J. Nelson, Promoter
Thompson, J. Nelson, Promoter
Todd, Jack, Promoter
Travers, Albert A.
"Uncle Ezra Smith Barn Dance Follie
Co."
Waltner, Marie, Promoter
Welsh Finn and Jack Schend,
Theatrical Promoters.
White, Jack, Promoter of Style Shows
Wiley, Walter C., Promoter of the
"Hinterbug Jamboree".
Williams, Frederick
Wolfe, Dr. I. A.
Woody, Paul (Woody Mosher)
Yokel, Alex, Theatrical Promoter
"Zorine and Her Nudists"

**THEATRES AND
PICTURE HOUSES**
Arranged alphabetically as
to States and Canada

CALIFORNIA

LOS ANGELES:
Paramount Theatre

MASSACHUSETTS

BOSTON:
F. M. Loew's Theatres

MULYOKE:
Hulyoke Theatre, Bernard W. Levy

MICHIGAN

DETROIT:
Colonial Theatre, Raymond Schri-
ber, Owner and Oper.

GRAND RAPIDS:
Powers Theatre

MISSOURI

KANSAS CITY:
Main Street Theatre

NEW JERSEY

MONTCLAIR:
Montclair Theatre and Cos-May
Corp., Thomas Hayes, James
Castello.

NEW YORK

NEW YORK CITY:
Apollo Theatre (42nd St.)
Jay Theatres, Inc.

**LONG ISLAND
(New York)**

HICKSVILLE:
Hicksville Theatre

OHIO

CLEVELAND:
Metropolitan Theatre
Emanuel Stutz, Operator

PENNSYLVANIA

HAZLETON:
Capital Theatre, Ed. Irwin, Mgr.

PHILADELPHIA:
Apollo Theatre
Rivoli Theatre

TENNESSEE

KNOXVILLE:
Rivoli Theatre

VIRGINIA

BUENA VISTA:
Rockledge Theatre

DISTRICT OF COLUMBIA

WASHINGTON:
Universal Chain Theatrical Ent-
erprises

CONNECTICUT

HARTFORD:
Buck's Tavern,
Frank S. DeLuca, Prop.
Kid Kaplan Grill

NEW LONDON:
Iben Restaurant

NORWICH:
Wonder Bar

FLORIDA

TAMPA:
Rainbow Tavern,
Nick Brown, Prop.

GEORGIA

SAVANNAH:
The Anchorage, M. Mareno
Huggers Night Club,
W. C. "Shorty" Dauger.

ILLINOIS

BELLEVILLE:
Turkey Hill Grange

CHARLESTON:
Coke County Fair.

MATTOON:
U. S. Grant Hotel

STERLING:
Moose Lodge, E. J. Yeager, Uptn.
John F. Bowman, Sec.

(Continued on Page 22)

**UNFAIR LIST of the
AMERICAN FEDERATION OF MUSICIANS**

**BANDS ON THE
UNFAIR LIST**

Fort Carlo Band & Drum Corps,
Rensselaer, N. Y.
Literaryville Municipal Band, Harry
White, Director, Mundelein, Ill.
Southern Pacific American Legion
Post Band, San Francisco, Calif.
Southern Pacific Club Band,
San Francisco, Calif.
Spencer, Robert (Bob) and his Band,
Midland, Mich.
Wuehl's Concert Band,
Rochester, Wis.

ORCHESTRAS

Baer, Stephen S., Orchestra,
Reading, Pa.
Bailey, Vernon, Orchestra, Napa, Cal.
Brewer, Gage and his Orchestra,
Wichita, Kans.
Burian, Lorraine, and Her Orchestras,
Friendship, Wis.
Cappo, Roy, Orchestra,
Sacramento, California.
Cole, George, and his Orchestra,
Westfield, Mass.
Downs, Red, Orchestra, Topeka, Kan.
Drotning, Charles, Orchestra,
Broughton, Wis.
Green, Red, Orchestra, Wichita, Kan.
Koss, Walter, Orchestra,
Perth Amboy, N. J.

Keyl, Bohumer, and his Symphony
Orchestra.
Lehthalz, Sunny, and his Orchestra,
Union, Mo.
Neechols, Ed., Orchestra, Monroe,
Wis.
O'Neil, Kermit and Ray, Orchestra,
Westfield, Wis.
Rushholts, Ed., Orchestra,
Dunkirk, N. Y.
St. Onge Orchestra,
West Davenport, N. Y.
Welter Orchestra,
Kitchener, Ont., Canada

**INDIVIDUALS, CLUBS,
HOTELS, Etc.**

This List is alphabetically
arranged in States, Canada
and Miscellaneous

CALIFORNIA

NAPA:
Carmos Social Hall

SAN BERNARDINO:
Sierra Park Ballroom,
Clark Rogers, Mgr.

SAN DIEGO:
San Diego Junior Chamber of Com-
merce

SANTA BARBARA:
City Club

Keyl, Bohumer, and his Symphony
Orchestra.
Lehthalz, Sunny, and his Orchestra,
Union, Mo.
Neechols, Ed., Orchestra, Monroe,
Wis.
O'Neil, Kermit and Ray, Orchestra,
Westfield, Wis.
Rushholts, Ed., Orchestra,
Dunkirk, N. Y.
St. Onge Orchestra,
West Davenport, N. Y.
Welter Orchestra,
Kitchener, Ont., Canada

CONNECTICUT

HARTFORD:
Buck's Tavern,
Frank S. DeLuca, Prop.
Kid Kaplan Grill

NEW LONDON:
Iben Restaurant

NORWICH:
Wonder Bar

FLORIDA

TAMPA:
Rainbow Tavern,
Nick Brown, Prop.

GEORGIA

SAVANNAH:
The Anchorage, M. Mareno
Huggers Night Club,
W. C. "Shorty" Dauger.

ILLINOIS

BELLEVILLE:
Turkey Hill Grange

CHARLESTON:
Coke County Fair.

MATTOON:
U. S. Grant Hotel

STERLING:
Moose Lodge, E. J. Yeager, Uptn.
John F. Bowman, Sec.

(Continued on Page 22)



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of

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ORCHESTRA

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ALL AMERICA

Swings

TO MAPES MUSICAL STRINGS....

Unfair List

(Continued from Page 30)

INDIANA

BURNSVILLE: Knox County Fair Assn.

MUNCIE: Muncie Fair Association, Muncie Fair Grounds.

IOWA

DES MOINES: Miner's Hall

DEBUIQUE: Julien Dubuque Hotel

ORLEANS: Billingsley, Ralph

KANSAS

WICHITA: Shadowland Dance Club, Stage Brewer, Owner and Oper.

KENTUCKY

LOUISVILLE: Swiss-American Home Assn., Inc.

LOUISIANA

BATON ROUGE: Bombardier Club, Fiks Club

NEW ORLEANS: Happy Landing Club

MARYLAND

FLETON: Tom Howard's Tavern, Tom Howard, Owner, Booth's Village.

MASSACHUSETTS

FALL RIVER: Fava, Gilbert

MICHIGAN

FLINT: Central High School Auditorium

INTERLACHIN: National Music Camp

ISHPEMING: Casino Bar & Night Club, Ralph Dotz, Prop.

MANCHESTER: Wampiers Lake Resort, Alie Lockhardt, Owner and Operator.

MARQUETTE: Johnson, Martin M.

MUNISING: Cooktown Bar

NEGAUNEE: Hotel Bar, Napoleon Vigna, Prop.

MISSOURI

COLUMBIA: Phi Sigma Delta Fraternity

NEBRASKA

OMAHA: Loap, Matt

NEVADA

ELKO: Club Fiko

TONOPAH: Weiss, George

NEW JERSEY

ATLANTIC CITY: Knights of Columbus Hotel and Grille

BELLEVILLE: Fountain

CLIFTON: Beckman, Jacob

GLEN RIDGE: Glen Brook

HIGHLAND PARK: Atkinson, Connie

LITTLE FERRY: Charlie's Grill, Charles Kozler, Owner.

NEW YORK

BUFFALO: Hall, Art, Williams, Buelly

FRANKFORT: Billie Hotel

MOUNT VERNON: Studio Club

NEW YORK CITY: Jenny, Tite (also known as Ted or Ed Hardy).

QUAQUAGA: Hanson's Hotel, Quaqua Lake

SCHEMENCTADY: Music Bar Restaurant, Harry Silverman, Prop.

NORTH CAROLINA

LELAND: Chatterbox Club, W. H. Breen, Owner.

OHIO

CONNEAUT: MacInnell Music Club

OKLAHOMA

OKLAHOMA CITY: Jake's Cow Shed, Willard Humphries and Jake Samara, Mgrs. Orwig, William, Booking Agent

PENNSYLVANIA

DUNMORE: Charlie's Cafe, Charlie DeMarco, Proprietor.

NEW KENSINGTON: Radio Station WKPA

When... "Teddy" WAS PRESIDENT



Engraving intricate designs on Conn instruments has been Paul Hunt's craft since 1902.



Saxophone keys are inspected for alignment by Ed Lovejoy, a Conn craftsman since 1902.



John Wilson, a top craftsman at Conn since 1904, deftly sets a spring in a bass clarinet.



● 'Way back when "Teddy" Roosevelt was President, these six Conn Craftsmen were 'teen-agers just learning their trade. Now, after an average of 43 years of continuous Conn service, they are contributing their outstanding skill, experience and know-how to the creation and production of beautiful new Conn band instruments for you. In addition, 110 other seasoned veterans each has more than 25 years of continuous service with Conn. Nowhere else in the entire band instrument industry can this fine record be duplicated.

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"CHOICE OF THE ARTISTS" * * *

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PITTSBURGH: Balconade, Flamingo Roller Palace, J. C. Navari, Operator. New Penn Inn, Louis, Alex and Jim Passarella, Props.

READING: Hampden Veterans' Volunteer Assn.

SOUTH CAROLINA

COLUMBIA: University of South Carolina

TEXAS

CORPUS CHRISTI: Continental Club

FORT ARTHUR: DeFrance, Lemont

UTAH

NORTH OGDEN: Chic Chick Night Club, Wayne Barker, Prop.

VIRGINIA

RICHMOND: Westhampton Women's College at University of Richmond

WEST VIRGINIA

CHARLESTON: Savoy Club, "Flip" Thompson and Louise Risk, Opers.

WISCONSIN

COTTAGE GROVE: Cottage Grove Town Hall, John Galvin, Oper.

GRAND MARSH: Patrick's Lake Pavilion, Milo Cudman.

NEW LONDON: Norris Spencer Post, 263, American Legion.

DISTRICT OF COLUMBIA

WASHINGTON: Star Dust Club, Frank Moore, Prop.

CANADA

ONTARIO

HAMILTON: Hamilton Arena, Percy Thompson, Mgr.

FORT STANLEY: Casino-on-the-Lake Dance Floor

MISCELLANEOUS

Davis, Oscar

THEATRES AND PICTURE HOUSES

MARYLAND

BALTIMORE: State Theatre

MISSOURI

ST. LOUIS: Fox Theatre

CANADA

MANITOBA

WINNIPEG: Queen Theatre

PIPE AND DRUM CORPS

American Legion Pipe, Drum and Bugle Corp., Perth Amboy, N. J.

Fort Cralo Band & Drum Corps, Reenslaer, N. Y.

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Method invaluable aid for "ARRANGING" and "IMPROVING". Basis for forming more than 200 chord combinations. Progressions of minor sevenths and circle of fifths. Scales, adding notes to chords, and a brief course in HARMONY and ARRANGING. ONLY 35c PLUS 5c POSTAGE. POCKET PAKE LIST, 300 Standard Tunes, key, first note, 25c. No C. O. D.'s on orders of less than six. LONARIN MUSIC 448 WOOD STREET, PITTSBURGH 22, PENNSYLVANIA.